

THE *Hollywood* REPORTER

DOUBLE ISSUE SEPTEMBER 11-18, 2015

THE RISK OF
STEPHEN COLBERT
GOING MASS

BY BILL CARTER

MY MENTOR
WES CRAVEN

BY KEVIN WILLIAMSON

BATTLE FOR
BEVERLY HILLS'
\$1B PROPERTY

TORONTO FILM FESTIVAL

CRANSTON

In *Trumbo*, *Breaking Bad*'s **Bryan Cranston** plays the most colorful, wealthiest screenwriter on Hollywood's notorious Blacklist: 'He was a socialist, but he *loved* being rich'

(THE COMMUNIST)!

PLUS 10 hot market titles



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48

"I'm just now starting to get used to the hour of fame," says Cranston, who was photographed July 27 here and for the cover at Milk Studios in Hollywood. To hear Cranston's thoughts on *Better Call Saul*, go to THR.com or THR.com/iPad.

Alexander McQueen suit, Giorgio Armani shirt and shoes, Bosie tie, Rolex watch.

ON THE COVER
Gucci sweater, Lanvin pants, Giorgio Armani shoes, Rolex watch.

FEATURES

48 **Bryan Cranston Stars as Hollywood's Richest Commie**

Screenwriter Dalton Trumbo had it all — wealth, fame, Oscars. But he refused to name names for the House Un-American Activities Committee and was branded a national threat. Director Jay Roach delves into Hollywood's darkest era to tell his story.

By Gary Baum

54 **Toronto Hot List: 10 Films in Demand**

Michael Moore, Shia LaBeouf and a Jason Bateman comedy could generate bidding wars as rich new buyers (Amazon? Broad Green?) make up for Relativity's implosion and all eyes are on Harvey Weinstein's next moves. Plus, shoppers this year will find luxuries for fewer loonies as exchange rates tilt in the U.S.' favor.

60 **Wes Craven Remembered**

Kevin Williamson, Bob Shaye, Neve Campbell and Bob Weinstein recount what it was

like to work with the master of horror on modern classics like *A Nightmare on Elm Street* and *Scream*.

62 **The Bitter, Bizarre 40-Year Battle for Beverly Hills' \$1B Property**

The 157 acres atop L.A. has traded hands from the Shah of Iran's sister to Merv Griffin to the mogul behind Herbalife. Then came unknown Chip Dickens, who procured the property for no money at all. Now, The Vineyard, as it's known, is on the market, and the stressful story behind the ultimate real estate trophy can be told. By Scott Johnson

68 **Will the Next Cookie Please Stand Up?**

Too much TV? Maybe. This fall, 22 new broadcast series will be among the 400 across the dial. Still, the hope of a breakout (see Fox's *Empire*) is all it takes for stars big (Rob Lowe) and new (Rachel Bloom) to step up to bat.

By Bryn Elise Sandberg



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68

Clockwise from top left: Dan Bakkedahl and Betsy Brandt of CBS' *Life in Pieces*; Ed Westwick of ABC's *Wicked City*; (from left) Tone Bell, Bresha Webb, Vanessa Lachey and Mark-Paul Gosselaar of NBC's *Truth Be Told*; Lorraine Toussaint of Fox's *Rosewood*; (from left) Chyler Leigh, David Harewood, Melissa Benoist, Calista Flockhart, Jeremy Jordan and Mehcad Brooks of CBS' *Supergirl*; and Chace Crawford of ABC's *Blood & Oil*. They were photographed Aug. 4 to 12.



DEPARTMENTS

THE REPORT

The Mainstreaming of Stephen Colbert 13

Will CBS' new *Late Show* host make a smooth transition like Letterman or flounder like Conan?

By Bill Carter

ABOUT TOWN

The Red Carpet 24

At the MTV Video Music Awards and *Billboard*'s Music Men of Style event.

THE BUSINESS

Executive Suite: David Linde 32

The Lava Bear CEO and ex-studio chief on bringing the immigrant film *Desierto* to Toronto.

Summer Box-Office Wrap 34

A Radical Plan to Reinvent Movies 36

Want to see the next Tarantino film first?

Buy a ticket before he makes it, as crowdfunding

turns into a tool for audience bragging rights and revolutionizes indie finance.

NEXT GEN: DIRECTORS

At the Helm: 10 Wunderkinds

Everyone Is Watching 40

Yep, Coogler, Chazelle and a second-generation Cuarón are on the list, along with other new stars 35 and under.

STYLE

Pret-a-Reporter 43

The new, WME-style New York Fashion Week.

A Weekend Getaway Near Work 44

Interior designer Bradley Bayou and WME's Mark Itkin prefer their serene Marina Peninsula penthouse to anything in Malibu.

REVIEWS 72

BACKLOT

Canada's Rising Stars 78

These 15 up-and-comers talk about making their mark at home and in Hollywood.

Spotlight on Canadian Locations 82

'I Want a Younger, Sexier Show' 84

Creative Arts Emmys producer Bob Bain on his wish list.

Oldenburg Film Festival Preview 86

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◀ **FILM**
SO LONG, SPIELBERG Disney
 to end DreamWorks deal 14

TELEVISION
FALL TURMOIL What's behind
 firings and recastings 16

BOOKS
LISBETH RETURNS New *Tattoo*
 novel sparks film interest..... 20

the REPORT

AN INSIDE LOOK BEHIND THE HEADLINES

The Risks of Liberating Colbert

CBS' new *Late Show* host is dropping the character, but he'll need to walk a fine line to avoid the 'I've seen it' factor and achieve what Letterman did and Conan couldn't

By Bill Carter

STEPHEN COLBERT IS FREE AT LAST. FREE, that is, to be **Stephen Colbert**, 51-year-old father of three, husband of 22 years, professional entertainer, soon-to-be signature star of CBS in late-night television — as opposed to Stephen Colbert, dim-bulb host of a faux right wing talk program, persistently, in every act of comedy or on-air conversation, at a distinct remove from his real reality — as it were.

Colbert, who may qualify as the most thoughtful and intellectual figure ever to sit behind a late-night desk and crack **Donald Trump** hair jokes, has made little secret of the relief he feels at this transition. “Now I don’t have to hold back at all,” Colbert told reporters at the summer press tour. “I had to put everything through, like, an occipital CPU up here to live-render what my character would think about what the person just said but still have my intention behind it. Now I can just talk.”

Just talk. That sounds like a man experiencing liberation. For the past several years, members of Colbert’s team — his writers, producers and management — have been aware of the growing strain Colbert was feeling: a brilliant, empathetic performer, maintaining the facade of the raging ignoramus throughout his long tenure on Comedy Central’s *The Colbert Report*. It was a performance that earned him Emmys and Peabody Awards and the awed admiration of fellow comics, who expressed incredulity that a late-night host essentially could perform one sketch for nine years. And make it look easy.

The truth is, it was excruciatingly hard. “People had no idea how difficult the process was,” one of his team members tells me. “It was the only show where, every night, the jokes would have to be written and then rewritten to fit the character. Stephen was burning out.” Colbert never lost the thread of how his character should act, even though, especially in recent years, the real Stephen broke through on more numerous occasions — notably when the jokes made him sincerely break up.

But Colbert still felt compelled to visit guests before tapings to explain that they should be aware throughout the conversation that his character was a moron. (He told comic **David Steinberg** on his Showtime show: “I worked hard not to make him an asshole but to make him an idiot, which is a different thing. An asshole is an idiot who thinks not caring if you love him is adorable. Whereas



an idiot doesn’t know that what he’s doing is alienating you. He wants you to love him still.”)

In saying things this summer like, “I felt I had done everything I could” with the character, Colbert was repeating what staffers had told me years before he accepted the CBS job: He was going to leave *The Colbert Report* soon, no matter what happened anywhere else.

It certainly is rare for a star to feel compelled to abandon a beloved comic creation. There are some precedents: In a minor key, **Bill Dana** walked away from his hit character of the 1960s, Jose Jimenez, responding to the sensitivities of the Hispanic community. (He held a mock funeral for the character on Sunset Boulevard.) More prominently, **Charlie Chaplin** announced he was abandoning his iconic character, The Tramp, when talkies came in. (Chaplin had a British accent he felt would jar audiences who expected the character to be American. He revived the character in two later silents.)

And retooling a comic approach is not new to late night. In fact, the last time a comic first stepped onto the stage of the Ed Sullivan Theater as host of *Late Show*, in 1993, he was consciously altering his act to fit a new program. In a meeting with then-NBC chief executive **Bob Wright**, whom he still hoped to persuade to install him over **Jay Leno** on *The Tonight Show*, **David Letterman** laid out his plan to smooth out the edginess that had marked his 12:30 a.m. show on NBC, promising more mainstream guests, a traditional monologue as well as suits and dress shoes over his then-trademark blazers and sneakers. “I

THR HEAT INDEX



KEVIN FEIGE

The Marvel Studios film guru pulls off a power move, shifting his boss from micromanaging Marvel CEO **Ike Perlmutter** to Disney Studios chief **Alan Horn**.



ZAC EFRON

The actor’s DJ drama *We Are Your Friends* bows to only \$1.8 million, the fourth-worst wide domestic opening of all time and the lowest for a major-studio release.



DAVID HILL AND REGINALD HUDLIN

The Academy gives the veteran producers control of the Oscars telecast, with Hudlin becoming only its second black producer.



BILL WOLFF

The View’s executive producer exits after a year marked by falling ratings, behind-the-scenes drama and yet another overhaul of the ABC show’s panel.

SHOWBIZ STOCKS

▲ **\$27.85 (+6.4%)**

ACTIVISION BLIZZARD (ATVI)

The video game company behind the *Call of Duty* and *World of Warcraft* franchises is added to the S&P 500.

● **\$64.83 (-5.5%)**

ALIBABA (BABA)

China’s largest new-media company falls victim to a weak economy and devaluation of the nation’s currency.

Aug. 25-Sept. 1

have to change the show, and I am completely able to do that, and I want to do that,” Letterman told Wright at the time.

By contrast, when **Conan O’Brien** left *Late Night* in 2009 for *Tonight*, he resisted the notion his style had to be revised. “I read that it’s time for Conan to grow up because he’s going to 11:30,” O’Brien said on his *Late Night* finale. “I assure you: That’s just not going to happen. It can’t. This is who I am, for better or worse.” O’Brien was out within seven months.

Fairly or unfairly — and Conan fans continue to enjoy his comic creation on TBS — one member of the Colbert team makes the observation that O’Brien might have suffered when he moved to 11:30 because people might have felt like, “I’ve seen it.”

Whatever Colbert and his writers come up with when they land on CBS on Sept. 8, it is guaranteed to be something Colbert’s fans have not seen before. The star has left no doubt he is all in on the transformation.



Moonves

Colbert has been up for everything CBS’ **Leslie Moonves** has asked him to do, including more than 160 promotions with CBS stations and multiple promo spots for the network to use all over its schedule, from primetime to NFL games. **George Schweitzer**, the longtime CBS executive in charge of promotion, praises the comic’s eagerness to engage. (In 1993, Letterman devoted exactly one day to shooting CBS promos, recalls Schweitzer.)

Colbert personally recruited **Mitt Romney** for one promo, and approaching a prominent Republican was no accident. The show’s creative team is deeply aware of two things: the need to send a message that the host no longer is sending up extreme conservative ideas; and the opportunity to be the late-night leader in politically charged humor now that Colbert’s mentor, **Jon Stewart**, has left the scene.

Colbert even was intensely involved with the renovation of the Ed Sullivan Theater. He tells me he loved the effort to restore the building, including the marquee on Broadway, to its 1927 roots. “CBS did an amazing job,” says Colbert, citing the addition of C-O-L-B-E-R-T in massive letters down the front of the building as a nice touch. “Believe me, I don’t host a show without my name out front,” he jokes.

That is, the name Stephen Colbert — of South Carolina, Second City and Montclair, N.J.; the real guy, ready to put a fresh coat of paint on what has been, already, a bright and shining career.

At the same time, he does not want one message to be lost: Different guy, different show, still funny. “The expectation of your going to a different place is, you gotta do a different show,” he says. But, he adds, “That old show got us this gig. Let’s not forget our own level of stupidity that we worked so hard to achieve.” **TJR**

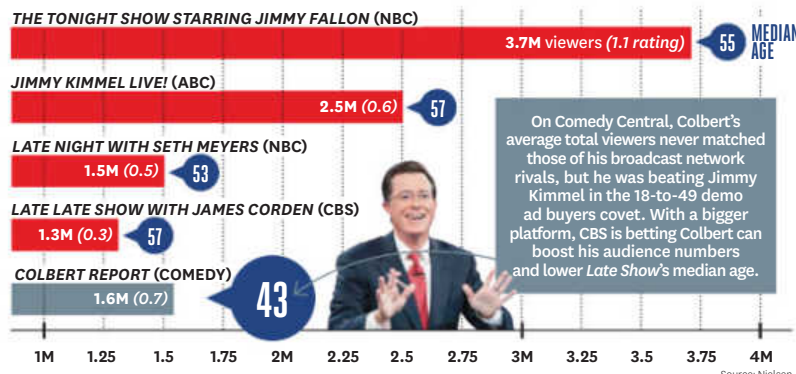


1 The Letterman of NBC’s *Late Night* favored blazers and sneakers in 1982.
2 On CBS’ *Late Show*, the comic wore tailored suits and invited mainstream guests.
3 By contrast, O’Brien’s *Tonight Show* largely mimicked his *Late Night* schtick.



Colbert’s Ratings Challenges

CBS hopes he can bring younger viewers and take on leader Fallon



DREAMWORKS LEAVING DISNEY AS SPIELBERG FLEXES MUSCLE



Wright (left) joined Spielberg at DreamWorks in 2014 after CEO Stacey Snider left for Fox.

WITH *JURASSIC World* crushing the box office, **Steven Spielberg** has put himself in a powerful spot as he negotiates a distribution deal for DreamWorks before its Disney pact expires next August.

Sources say Spielberg’s *The BFG*, set for release July 1, will be the last under the Disney deal, which began in 2009. The consensus

among insiders: Spielberg’s likely future home is Universal, where he has maintained offices even as DreamWorks distributed films through Paramount, then Disney. Spielberg, 68, was a hands-on executive producer on Universal’s *Jurassic World* and is essential to future dinosaur movies (the next is slated for June 2018) as well as theme park attractions.

Sources say Spielberg commanded his rich director’s fee for *World* — a percentage of profits worth tens of millions — from which he paid helmer **Colin Trevorrow**. Universal and DreamWorks declined comment.

DreamWorks, run by Spielberg and CEO **Michael Wright**, will bring money to its new deal. Sources say **Jeff Skoll**’s Participant is making an investment of

\$200 million, and the company is said to be raising \$150 million to \$200 million more. That could allow DreamWorks to greenlight films and set budgets.

DreamWorks has faced struggles at Disney with backing from Indian giant Reliance, which could maintain participation in a new deal. Its next film is Spielberg’s *Bridge of Spies*, out Oct. 16. — KIM MASTERS

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'It's Bad Marriages': Fall TV's Season of Turmoil

Firings, recastings and showrunner switches bring unease to new shows as *THR* analyzes the reasons why By Lesley Goldberg

IT'S A STAT THAT SHOULD make the TV business very nervous heading into the fall season: Half of the 2015-16 rookie class of broadcast shows has had a retooling, recasting or showrunner switcheroo. Why?

Summer tinkering with fall shows isn't uncommon, of course, but dozens of execs and agents contacted by *THR* say this season is among the worst they recall, and they cite several key reasons for the turmoil. There's more pressure than ever on new shows to perform quickly in an environment where ratings for the vast majority of series are tiny. In addition, more shows are being picked up straight to series based on presentations rather than scripts (ABC's *The Muppets*, The CW's *Legends of Tomorrow*, Fox's *Scream Queens*). And with nearly 400 scripted originals in production among broadcast, cable and streaming — all of them vying for talent — writers, producers and actors are thrust into jobs they can't handle.

"There's not enough people, and networks don't have the patience," a high-level studio exec tells *THR*, noting that networks never used to fret if the second episode of a series wasn't as good as the pilot. Now, networks often want radical changes if the second episode doesn't impress. "You can't take the time to find the show — and that's true of the casting and the script," he says.

Execs polled at TV's summer press tour cited the pressure of "too much TV" as their greatest challenge. Fox's **Dana Walden** lamented "how hard it is to launch

a new show." ABC's **Patrick Moran** summed up broadcast's anxiety after the May upfront: "It's so fiercely competitive, whether it's for a showrunner, a producing director, stage space, your crew ..."

That pressure begins to bubble up in August, when cuts from episodes two and three begin coming in and execs wonder whether they have all the pieces in place for success. "There's a push and pull between wanting to be close to [cable] and a showrunner knowing they're trying to make a broadcast show," says one broadcast exec. "There are a lot of voices, and it becomes nothing but creative differences — and because a showrunner can't fire a network, it's easier to jettison a showrunner."

On Aug. 24, Fox's *The Grinder* became the fourth first-year series to change showrunners, with **Greg Malins** citing creative differences for his departure from the **Rob Lowe** comedy. NBC's *Chicago Med* parted ways with first-time showrunner **Andrew Dettmann**; ABC's *Blood & Oil* replaced **Cynthia Cidre**; and **Shonda Rhimes'** midseason ABC entry *The Catch* saw creator **Jennifer Schuur** exit, along with her top writers, as part of an overhaul fueled by, yes, creative differences.

And then there are the recastings: *The Catch* replaced two of its leads, becoming one of more than 10 new series to shuffle onscreen talent. Add to that the pair of dramas slated for fall that were bumped to midseason (NBC's *Heartbreaker* and ABC's *Of Kings and Prophets*), which prompted earlier arrivals for *Chicago Med* and ABC's *Wicked City*.

With *Grinder*, sources say it was a case of too many cooks in the kitchen. Malins' vision for the comedy about a TV lawyer who joins his family's law firm was failing to jell with EPs **Andrew Mogel**, **Jarrad Paul**, **Nicholas Stoller** and **Jake Kasdan**. Insiders cite a poor table read in early August (Fox execs are said to want more of co-star **Fred Savage**). On *Chicago Med*, word is that Dettmann (*CSI*) wanted to balance medical plots with romance and more character-driven stories that didn't mesh with the procedural that **Dick Wolf** (*Law & Order*) wanted. The series also lost star **Laurie Holden**, who exited for personal reasons.

The Catch, meanwhile, replaced **Damon Dayoub** with *Parenthood*'s

Peter Krause and **Bethany Joy Lenz** with **Sonya Walger**. And all that was before Schuur exited in an overhaul of the **Mireille Enos** drama, about an investigator who is the victim of fraud by her fiancé. Insiders say Rhimes had told Schuur to hire certain writers, but Schuur went her own way.

On *Blood & Oil*, sources say creator **Josh Pate**'s (*Moonlight*) vision post-pilot never was fully embraced by the network, which was looking for more "OMG" moments a la *Scandal*. That didn't work with the emotional soap that **Cidre** (*Dallas*) and her team had written, prompting **Jon Harmon Feldman** (*Dirty Sexy Money*) to come in to try to create what the network wants. The series — which also underwent recastings — now is said to have two writers rooms, one led by Feldman and the other, featuring Cidre, given little to do.

The biblical saga *Of Kings and Prophets* was supposed to be ABC's big *Game of Thrones* swing with a 15-episode straight-to-series pickup. But then the drama was pushed and is reshooting the pilot with director **Michael Offer** amid recastings and a retooling.

"It's bad marriages," says a lit agent of the showrunner turnover. But there isn't a large pool of available writer-producers given the scripted boom. "They're grabbing at straws of people who are not necessarily the right fit just because they've done it before," says another lit agent. Adds a third agent of the predicament, "Really good and well-run shows usually have somebody who has a plan from the beginning." **THR**

SHOWRUNNER SWAPS		
Jennifer Schuur	THE CATCH →	Allan Heinberg
Cynthia Cidre	BLOOD & OIL →	Jon Harmon Feldman
Greg Malins	THE GRINDER →	???
Andrew Dettmann	CHICAGO MED →	Andrew Schneider and Diane Frolov
TITLE CHANGES		
Oil	→	Blood & Oil (ABC)
The Frankenstein Code	→	Lookingglass (Fox)
People Are Talking	→	Truth Be Told (NBC)

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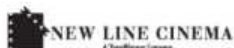
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Weekend Numbers

DOMESTIC		INT'L		TOTAL
Gross	Cume	Gross	Cume	

1. **Straight Outta Compton** UNIVERSAL
13.1 | 134⁽³⁾ | 6.4⁽⁸⁾ | 6.7 | 140.7

The N.W.A. gangsta-rap saga quickly has become the No. 1 music biopic to date domestically, passing 2005's *Walk the Line* (\$119.5 million). Now comes its overseas rollout.



2. **War Room** SONY
11.4 | 11.4⁽¹⁾ | 325K⁽¹⁰⁾ | 325K | 11.7

3. **Mission: Impossible 5** PARAMOUNT
8.2 | 170.2⁽⁵⁾ | 15.3⁽⁶⁴⁾ | 309 | 479.2



The tentpole has surpassed expectations but must excel in China this month to catch *Mission: Impossible* — *Ghost Protocol*'s franchise-record \$694.7 million in 2011.

4. **No Escape** WEINSTEIN
8.1 | 10.2⁽¹⁾ | 300K⁽¹⁾ | 300K | 10.5

Audiences had a hard time accepting Owen Wilson in a more serious role, with the action thriller marking one of the lowest debuts of his career. Pierce Brosnan also stars.



5. **Sinister 2** FOCUS
4.7 | 18.5⁽²⁾ | 2.5⁽²²⁾ | 7.9 | 26.4

6. **The Man From U.N.C.L.E.** WARNERS
4.4 | 34.1⁽³⁾ | 5.8⁽⁴⁶⁾ | 36.9 | 71

7. **Hitman: Agent 47** FOX
4.2 | 15.6⁽²⁾ | 13.1⁽⁶⁰⁾ | 25 | 40.6

8. **Ant-Man** DISNEY
3.1 | 169.2⁽⁷⁾ | 1.5⁽³⁴⁾ | 199.8 | 369

9. **Jurassic World** UNIVERSAL
3.01 | 643⁽²²⁾ | 4.5⁽³⁵⁾ | 994.1 | 1,637.1

10. **The Gift** STX ENTERTAINMENT
3 | 35.8⁽⁴⁾ | 600K⁽⁵⁾ | 4.2 | 40

11. **Minions** UNIVERSAL
2.88 | 324.8⁽²⁰⁾ | 15.5⁽⁶⁰⁾ | 695.1 | 1,019.9

12. **American Ultra** LIONSGATE
2.85 | 10.5⁽²⁾ | N/A | 1 | 11.5

13. **Fantastic Four** FOX
1.78 | 52.7⁽⁴⁾ | 6.8⁽⁶⁵⁾ | 93.9 | 146.6

14. **We Are Your Friends** WARNER BROS.
1.77 | 1.77⁽¹⁾ | 1.6⁽¹¹⁾ | 1.7 | 3.5

15. **Ricki and the Flash** SONY
1.7 | 23.5⁽⁴⁾ | N/A | N/A | 23.5

Source: Rentrak; box-office estimates in \$ millions
() Weekends in release; * Territories

A TV Scheduler's 3 Decades of Secrets

NBC and Fox exec Preston Beckman, who retired Aug. 28, reveals how NBC got *Aniston* on *Friends*, what to say when Dick Wolf complains and Murdoch's 'populist' taste By Lacey Rose

ON AUG. 28, FOX Network Group's senior strategist retired after a 35-year career as one of TV's top schedulers. **Preston Beckman** oversaw NBC's must-see TV and Fox's *American Idol* era. On his final day, Beckman, 65, known on Twitter as The Masked Scheduler, shared tales from the trenches.

Securing America's favorite Friend ...
"When we picked up *Friends*, Jennifer Aniston was in second position. She was on a CBS comedy, *Muddling Through*, and they had six episodes of it. We heard that they were putting the show on Saturday nights. I remember [NBC's] **Warren Littlefield** turns to me and said, 'Kill it!' So I did. The first one or two weeks that it was on, I put original **Danielle Steel** movies against it. We wanted to make sure they weren't going to pick up more episodes just to be spiteful."

Having fun with Dick Wolf ...
"He'd call me all the time, complaining about the lead-in for *Law & Order*. I'd tell him, 'This show does not need a lead-in.' I'd threaten that we were going to



Wolf



Aniston



Murdoch



Kauffman

do Test Pattern Wednesday and just put a test pattern on for an hour in front of his show."

Toying with *Idol* fears at Fox ...
"Every year, everybody thought we were going to move *Idol*. Each December, Warren would put together a party with people who worked together in the '90s. One year, when **Kevin Reilly** was over at NBC, he ripped into me: 'I know you're moving it this year!' I just smiled and said, 'Tune in tomorrow.' The next morning, we announced that *Idol* would be on Tuesday/Wednesday, as it was every year."

Managing Rupert Murdoch ...
"We didn't necessarily agree with him, but he'd put his schedule up. He'd talk about the shows he liked and didn't like, and he had a very populist point of view. Then we'd explain to him why we were going to do what we were going to do."



Beckman

Telling off pushy producers ...
I got a call from the Bright, Kauffman and Crane people [the *Friends* producing team]. 'They'd like to take you to lunch.' I tried hard not to fraternize with the showrunners for obvious reasons, but you can't say no. I think it was **Marta Kauffman** who said, 'We've heard that you're moving *Jesse and Veronica's Closet* off of Thursdays, and we *really* don't want you to do that.' Now, I wasn't going to do that, so I said, 'I have two jobs at NBC: to put food on my family's table and the tables of everyone else at NBC and to send my kids to college and everybody else at NBC's kids to college.' And then I looked at them and said, 'You can send your kids to college, your grandchildren to college, your great-grandchildren and the whole state of Idaho to college. I can't worry about you.' **TIR**



TRUMP VS. KANYE

GUESS WHO SAID IT

Compare West's 2020 campaign kickoff Aug. 30 to The Donald's first 2016 speech

★ ★ ★ 1 ★ ★ ★
"I have so many websites; I have them all over the place."

★ ★ ★ 2 ★ ★ ★
"I think that, No. 1, I am a nice person. I give a lot of money away to charities and other things."

★ ★ ★ 3 ★ ★ ★
"You know how many times [they] ran that footage again because it got them more ratings?"

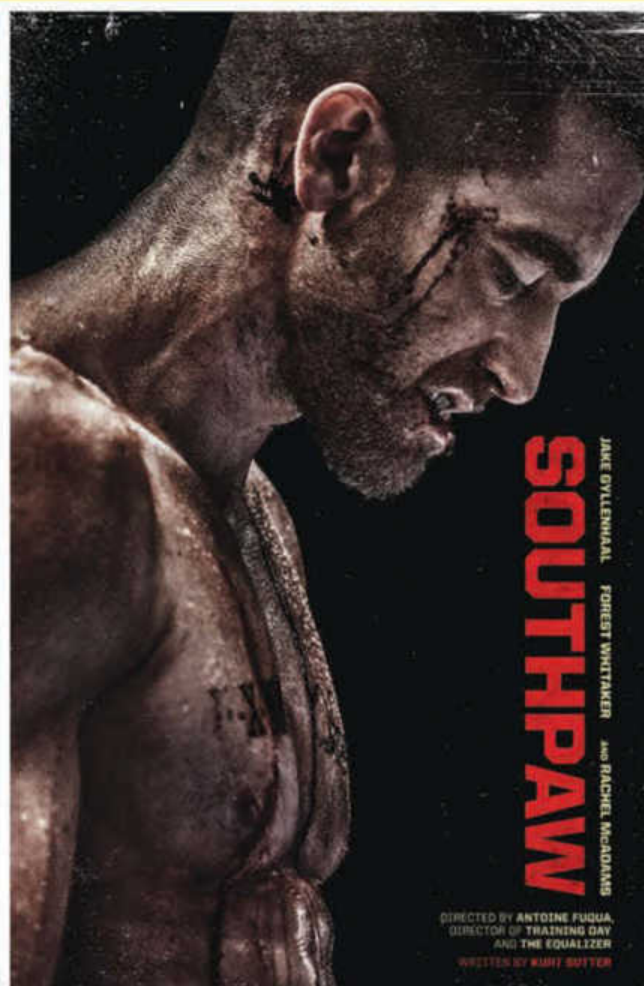
★ ★ ★ 4 ★ ★ ★
"If my grandfather was here right now, he would not let me back down."

★ ★ ★ 5 ★ ★ ★
"It's about new ideas bro, people with ideas, people who believe in truth."

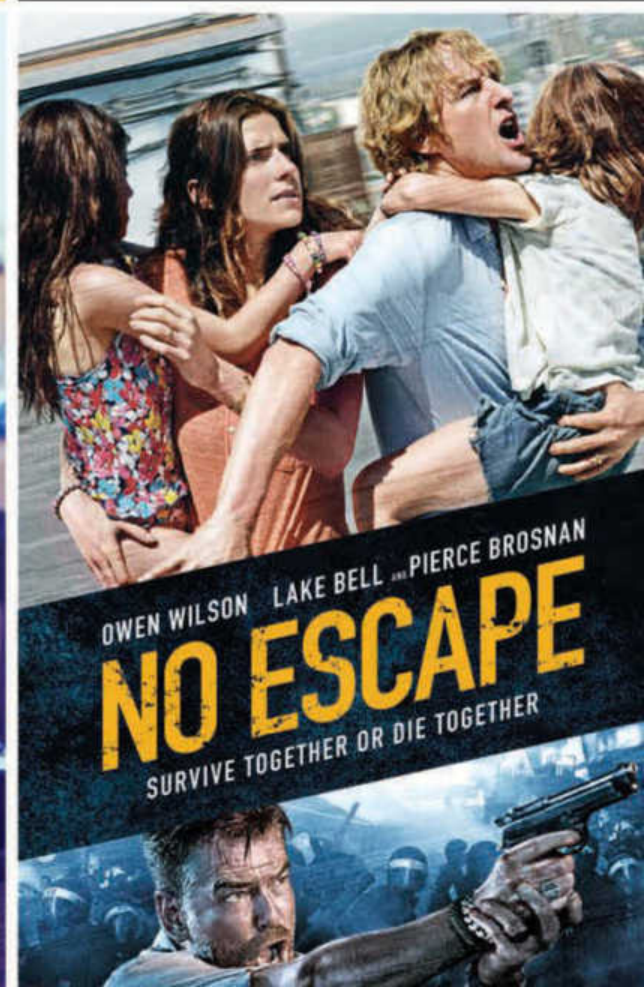
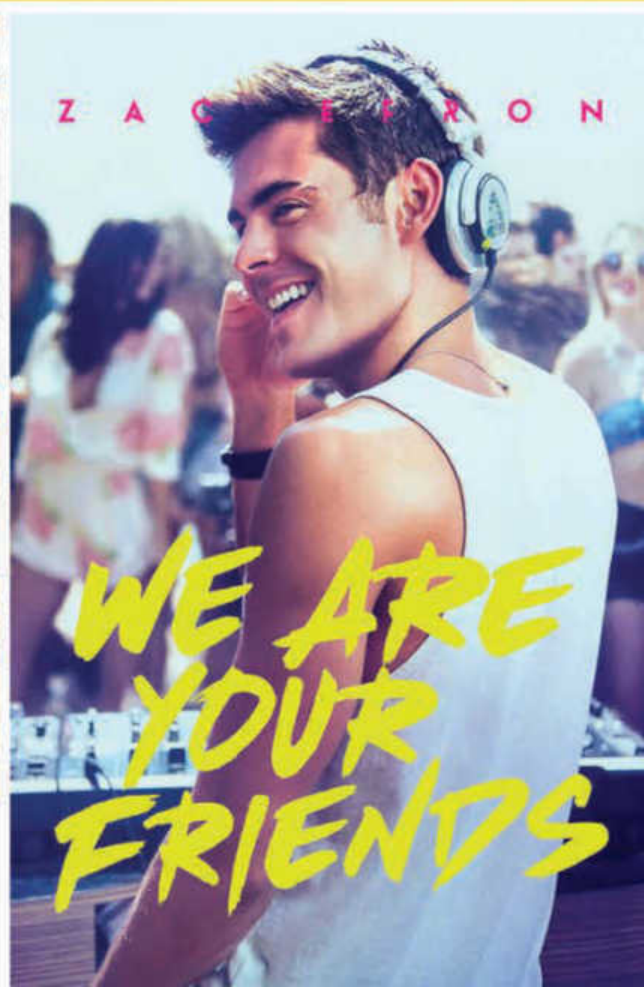
★ ★ ★ 6 ★ ★ ★
"I'm confident. I believe in myself."

Answers: 1. Trump 2. Trump 3. West 4. West 5. West 6. West

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7 DAYS OF DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

NEW TATTOO NOVEL (AND FAMILY DRAMA) SPARKS MOVIE BUZZ



THERE IS PLENTY of drama and secrecy concerning the long-awaited fourth book in the series started by *The Girl With the Dragon Tattoo* that hits U.S. shelves Sept. 2 — and not just within its pages.

The publication of *The Girl in the Spider's Web* is the latest chapter in a feud between franchise creator **Stieg Larsson's** family and his longtime girlfriend, **Eva Gabrielsson**. Larsson and Gabrielsson never married, so after he died of a heart attack at age 50 in 2004, just months before *Dragon Tattoo's* release, rights to his estate went to his father and brother, in accordance with Swedish law. But Gabrielsson retained Larsson's laptop, containing the half-finished fourth novel and notes for as many as six more books. The two sides have been fighting over Larsson's legacy ever since.

After 10 years of failed attempts to accommodate Gabrielsson (she turned down a \$2.7 million offer because it didn't include control over the literary estate), the Larssons signed little-known Swedish writer **David Lagercrantz** to write a fourth book from scratch. He wavered until inspiration struck while watching *Batman Begins* with his young sons. "I saw [protagonist Lisbeth Salander] like Batman," he tells *THR*. "She also had this great background, this mythology. With certain superheroes, we need to go back to



Lagercrantz



Pascal

them. Salander is one of them. She's changed crime fiction."

Signing on meant agreeing to intense security concerns. The book was written on an air-gap computer — one totally disconnected from the Internet — and locked in a safe each evening, and the final manuscript was hand-delivered to publishers in secrecy. Jokes Lagercrantz: "Maybe there was the real Lisbeth Salander out there hacking us. We were sort of living in a spy world. We were a little bit paranoid."

The stakes couldn't be higher. The original trilogy sold more than 75 million copies worldwide, while a Swedish-language film trilogy raked in \$204 million and made a star of **Noomi Rapace**; in 2011, Sony Pictures released its big-budget English-language adaptation of the first book, directed by **David Fincher** and starring **Daniel Craig** and **Rooney Mara** (it grossed \$232.6 million worldwide). A best-selling new book could boost the franchise's catalog sales (only 50,000 in the U.S. this year, per Nielsen BookScan) and jump-start a sequel for former Sony co-chair **Amy Pascal**, who is attached as a producer. — ANDY LEWIS

♦♦FILM

Anne Hathaway (CAA, Management 360, Sloane Offer) will produce and star in the alien-invasion comedy *The Shower*.

Jeremy Renner (CAA, Untitled, Felker Toczec) has signed a multiyear producing deal with PalmStar.

Bryan Cranston (UTA) will join James Franco in the comedy *Why Him* for Fox.

Bryce Dallas Howard (WME, Management 360, Ziffren Brittenham) will join Matthew McConaughey in the drama *Gold*.

Warner Bros. will adapt the YA novel *The Sky Is Everywhere*.

Jason Mitchell (UTA, Authentic, Ziffren Brittenham), who played Eazy-E in *Straight Outta Compton*, will join Tom Hiddleston and Brie Larson in Universal's *Kong: Skull Island*.

Phillip Noyce (UTA, Australia's Cameron Cresswell, Fineman) will direct the crime thriller *Ambulance*.

The Maze Runner's **Wes Ball (APA, Gotham, Stone Meyer)** will direct Fox's adaptation of the Norse mythology novel *Fall of Gods*.

Armie Hammer (WME, Sloane Offer) will join Jake Gyllenhaal and Amy Adams in Tom Ford's drama *Nocturnal Animals*.

Fox 2000 will remake the Chevy Chase comedy *Oh! Heavenly Dog*, with Hop's Tim Hill directing.

Lionsgate will produce the video game adaptation *Borderlands* with Avi and Ari Arad.

Sofia Vergara (CAA, Latin World, Hansen Jacobson) and **Stephen Fry (ICM, the**

U.K.'s Hamilton Hodel) will join Uma Thurman in the crime comedy *The Brits Are Coming*.

♦♦TELEVISION

Victoria Justice (UTA, Jackoway Tyerman) has signed a talent deal with Fox.

Steven Pasquale (ICM, Brookside) will join Katherine Heigl in CBS' legal pilot *Doubt*.

Jim Belushi (ICM, Brillstein) will join Fox's *Urban Cowboy* pilot.

Joy Behar (Westport) will return to ABC's *The View* in the fall.



Bryce Dallas Howard

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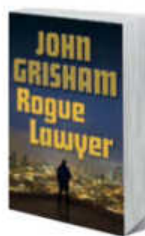
Hot new stories with Hollywood appeal

BY ANDY LEWIS AND REBECCA FORD

Rogue Lawyer

(Doubleday)
BY **John Grisham**
AGENCY **RWSG**

He might not have the same Hollywood heat he had during the early '90s (the last Grisham adaptation, 2004's *Christmas With the Kranks*, grossed \$74 million), but the author still has seven titles in development. His latest novel, out Oct. 20, centers on a street lawyer who takes the clients others avoid.



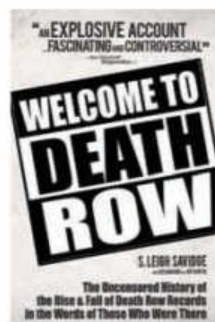
'The Rise and Fall of a Bitcoin Kingpin'

BY **David Kushner**
AGENCY **CAA**

The Social Network meets *Mr. Robot* in this *Rolling Stone* article about Mark Karpeles, who went from odd geek to bitcoin mogul and then lost half a billion dollars of the digital currency in the largest online heist in history.

Compton 'Sequel' Death Row Shopped

HOLLYWOOD COULD BE STAYING IN COMPTON. In the wake of *Straight Outta Compton's* box-office success, APA is shopping *Welcome to Death Row*, which features many of the same figures from the Universal hit. Based on a 2001 documentary and book of the same name by **S. Leigh Savidge**, who received a story and co-executive producer credit on *Compton*, *Death Row* chronicles the post-N.W.A in the mid-'90s, one of the most explosive and controversial periods in rap music, when **Dr. Dre**, **Snoop Dogg** and **Tupac Shakur** forged solo careers and *Death Row Records'* **Suge Knight** reigned as the most powerful and feared exec. No music rights are attached to *Death Row*, which could complicate a studio deal, but Savidge brought in N.W.A's rights after he and **Alan Wenkus** began writing *Compton* in 2002. The **F. Gary Gray**-helmed film has ignited the hip-hop biopic market: Morgan Creek and Emmett/Furla's *Tupac* movie is nearing the starting gate, with **Carl Franklin** on board to direct. — TATIANA SIEGEL



The Big Number

Tweets about the MTV Video Music Awards on Aug. 30, the most of any nonsports program since Nielsen started tracking in 2011.

21.4M

Dish and Sinclair Broadcast Group renewed their carriage deal after a daylong blackout.

Shondaland and *Brothers & Sisters'* **Alison Schapker** (WME, **Ziffren Brittenham**) will produce an untitled drama about a convent of nuns.

NBC has ordered to series the competition *Spartan Race* from *American Ninja Warrior* producers Arthur Smith, Kent Weed and Anthony Storm. ... **A+E** has ordered two documentaries on the O.J. Simpson trial. ...

TBS has renewed *American Dad!* for two seasons. ...

VH1 has ordered to series the *Couples Therapy* spinoff *Family Therapy*. ... **TV Land** has renewed *The Jim Gaffigan Show* and *Impastor*.

DIGITAL

Hulu has renewed *Difficult People* and signed a deal with Epix to stream movies.

Maria Bello (CAA, **John Carrabino**) will join Billy Bob Thornton in David E. Kelley's *The Trial* for Amazon.

Greg Kinnear (Paradigm) will star in the relationship comedy *You Me Her* for DirecTV.

David Sullivan (Principato Young, Ginsburg Daniels) will join Will Arnett in the comedy *Flaked* for Netflix.

Cablevision has signed a multiyear deal to bring CBS and Showtime online services to subscribers.

SPORTS

Vin Scully will return as announcer for the Los Angeles Dodgers' 2016 season, his 67th with the team.

REAL ESTATE

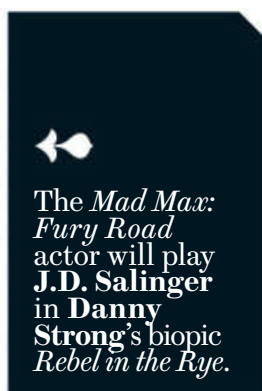
Netflix has signed a 200,000-square-foot lease in an office tower at Hollywood's Sunset Bronson Studios.



Nicholas Hoult



Sofia Vergara



Jason Mitchell

REP SHEET



▲ *Game of Thrones'* **Michiel Huisman** has signed with UTA.

Digital producer **Defy Media** (Smosh, Screen Junkies), which has inked a development pact with RatPac, has signed with WME.

Olympic diver **Greg Louganis** has signed with CAA.

Ex Machina's **Sonoya Mizuno** has signed with ICM Partners.

NEXT BIG THING



Name
Jon Rudnitsky
Reps
CAA, Management 360
Why He Matters
The stand-up comic, 25, will join *Saturday Night Live* as a featured player for the show's 41st season. The New Jersey native and USC grad won the Laugh Factory's Laugh Bowl college comedy contest in 2012 and has scored YouTube hits like "The Jewish Hunger Games: Kvetching Fire."

www.thr.com | THE HOLLYWOOD REPORTER | 21

FOCUS FEATURES

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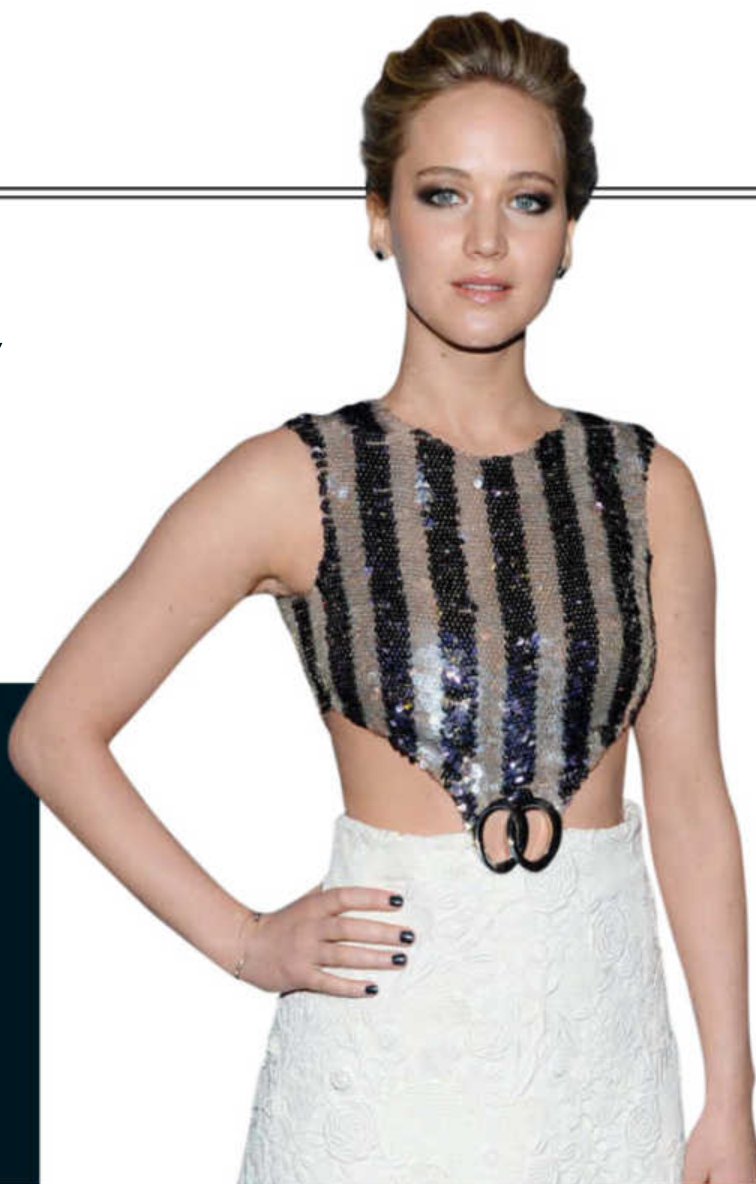
A digital version of this form can also be submitted by going to the official awards site:
www.FocusAwards2015.com, where information on specific screenings can soon be found.

FOCUS
FEATURES

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch



➡ “I emailed her after I saw *Trainwreck* and said, ‘... I guess I should just say it: I’m in love with you.’”

JENNIFER LAWRENCE

The actress, on how she first approached Amy Schumer, with whom she is currently collaborating on a comedy screenplay in which the pair play sisters.

➡ “In racetrack jargon, we old mares are sent out to pasture while our male counterparts frolic in stud farms.”

BONNIE HAMMER

The NBCUniversal Cable Entertainment chair, in a *Fortune* essay reflecting on her 65th birthday in which she refuses to accept that she’s “past her prime.”

➡ “Shout out to Grandma and grandpa. First ones in line, opening night.”

ZAC EFRON

The actor, tweeting a picture of his smiling grandparents in front of the poster for his EDM movie *We Are Your Friends*, whose \$1.8 million take made it the fourth-worst wide-release opening of all time.

➡ “Why has the Black Lives Matter movement not been classified yet as a hate group?”

ELISABETH HASSELBECK

The *Fox & Friends* host, citing the shooting death of a Texas sheriff’s deputy by an African-American as proof the movement incites anti-white hate crimes.

➡ “If you don’t want to entice a rapist, don’t wear high heels so you can’t run from him.”

CHRISSE HYNDE

The *Pretenders* frontwoman, in a controversial interview in which she blames herself for an incident that occurred when she was 21, when a biker-gang member forced her to perform sexual acts.

➡ “Would I like to see my friends having sex? Yes.”

LARRY KING

The talk show host, telling an interviewer why “invisibility” would be his first choice of superpower.

➡ “Go back to Univision.”

DONALD TRUMP

The presidential candidate, to Jorge Ramos after ordering guards to escort the Univision anchor out of an Aug. 25 press event in Iowa. Ramos likened the incident to something “you see in a dictatorship.”

➡ “For every *Sherlock* and *Breaking Bad*, there’s a billion more people filming their brother squirt baked beans from his nose and anus.”

ARMANDO IANNUCCI

The *Veep* creator, in a speech in which he argued that the “golden age of TV” is also producing “a global bucket of swill.”





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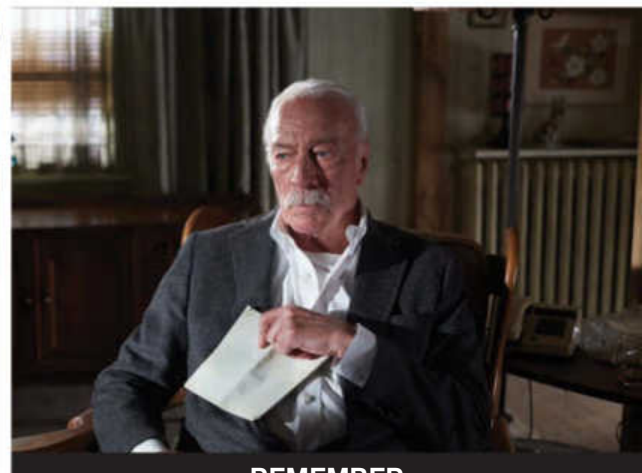
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About Town

HOLLYWOOD HITS THE RED CARPET

MTV Video Music Awards

Los Angeles, Aug. 30

FOR EXECUTIVE PRODUCER VAN Toffler's last VMAs, not only did the night go off without a hitch, with performances from **Macklemore & Ryan Lewis** and **Pharrell Williams**, among others, but it also was the most tweeted-about nonsports program ever, with 21.4 million tweets in the U.S. (though early reports had viewership down from 2014). Big winners included **Taylor Swift** — who won video of the year for “Bad Blood” and brought up her gang of girls to accept the Moonman — and **Kanye West**. Six years ago, he commandeered the mic from Swift, but now she was all smiles as she presented him with the Michael Jackson Video Vanguard Award. During his 13-minute speech, West announced his candidacy, provoking a social media storm: “As you probably could have guessed ... I have decided in 2020 to run for president.” — LINDSAY FLANS



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1 From left: Swift and her pals Gigi Hadid, Karlie Kloss and Lily Aldridge.

2 Ice Cube (left) and his son, *Straight Outta Compton*'s O'Shea Jackson Jr., at the Microsoft Theater.

3 Nicki Minaj took home a win for best hip-hop video.

4 Host Miley Cyrus (in Atelier Versace).

5 “I didn’t know how to say the right thing, the

perfect thing,” said West (right, with John Legend) of interrupting Swift’s 2009 win onstage.

6 Performer The Weeknd.

7 Bruno Mars and Britney Spears backstage.

8 Justin Bieber broke down in tears after his performances of “Where Are Ü Now” and new single “What Do You Mean?”

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About Town

HOLLYWOOD HITS THE RED CARPET

Billboard's Music's Men of Style

Los Angeles, Aug. 28



1



2



3



The style Nick Jonas is loving these days? "A classic approach with some bolder statements," said the "Jealous" singer (in Paul Smith). "Daniel Craig and Ryan Reynolds dress really well. That power look is my thing."



4



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7

1 Myles Hendrik DJ'd the pre-VMA's bash hosted by *Billboard* and Jimmy Choo.

2 Courtney Love (in Narciso Rodriguez) and Fall Out Boy's Pete Wentz.

3 Samantha Ronson celebrated brother Mark's Man of Style honor, with plans to reunite in London for his 40th birthday on Sept. 4.

4 From left: The Wall Group's

Chloe Fogel, Jimmy Choo's Sara Riff and stylist Sophie Lopez.

5 Jimmy Choo CEO Pierre Denis (left) and creative director Sandra Choi with actor-singer Tyrese Gibson.

6 Kelly Lynch, with *Billboard* editor-in-chief Tony Gervino, hosted at her John Lautner-designed home.

7 Rashida Jones hit the carpet.

STEPHEN DORFF VANESSA GRASSE SAM STRIKE AND LILI TAYLOR

WITNESS THE BEGINNING OF YOUR END

LEATHERFACE

THE ORIGIN STORY OF THE TEXAS CHAINSAW MASSACRE

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PRODUCED BY LES WELDON CARL MAZZOCCONE PRODUCED BY CHRISTA CAMPBELL LATI GROBMAN PRODUCED BY KIM HENKEL AND TOBE HOOPER
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About Town

RAMBLING REPORTER *By Chris Gardner & Gary Baum*



Beverly Hills Dives Into No-New-Pools Panic

In recent weeks, Beverly Hills residents have been alarmed at the thought that their backyards might be left high and dry, with calls pouring in to the offices of landscape architects and pool designers. “The drought has people worried that the next step in conservation may involve cities placing moratoriums on future pools,” says **Kathleen Ferguson** of Kathleen Ferguson Landscapes. Adds Pooltastic Designs’ **Bill Holloway**: “I get one to two calls a week from potential clients.” A recent pool ban was passed by the Laguna Beach City Council, but that was overturned after 45 days. Beverly Hills spokeswoman **Therese Kosterman** tells *THR* that no moratorium is being considered. “It’s just a rumor,” she says. Kosterman notes that new pool construction is OK as long as residents can show they’re able to save an equivalent amount of water on another part of the property or pay a fee to the water conservation fund.

When Nancy Meyers’ Cheesecake Was in Restaurants

Lore has it that during the mid-’70s, when director **Nancy Meyers** was a struggling screenwriter, she baked and sold cheesecakes using an old family recipe. Less known is how her treats filled the tables of L.A.’s fabled Ma Maison. Meyers (her new film, *The Intern*, is out Sept. 25) tells *THR*: “[Owner] **Patrick Terrail** was my first and best customer. I lived in a small apartment at Peck and Olympic with one oven. Once, when I was making cheesecakes for Ma Maison and Mr Chow, I needed more ovens, so I used my neighbors’, had keys to all their apartments and helped pay their gas bills. Pretty funny when you think about it.” Also amusing is Meyers’ fantasy that one particular Ma Maison patron enjoyed the dessert: “I do remember seeing **Orson Welles** at his table and hoped he had a slice now and then.”

Rita Ora: Thumbs-Up for Miley’s VMA Near-Nudity

Miley Cyrus recruited **Rita Ora** to join her random selfie at MTV’s VMAs on Aug. 30, perhaps the tamest moment during Cyrus’ hosting gig, which featured the pop star in a string of nearly nude ensembles. “Body on Me” singer Ora, who wore a sheer top with star-shaped pasties days before her performance at VMA’s “Song of Summer” party presented by

Samsung Galaxy Tab S2, tells *THR* she approves. “Miley is the main supporter of that message of being comfortable in your own skin,” Ora says. “**Madonna** started it. Artists who are willing to do it only come along once in a blue moon.” Critics may want the sheer trend to exit stage left, but, counters Ora, “It’s not going anywhere.”

Harvey’s Advice to Hamilton Producer

Key Brand Entertainment’s **John Gore** — a lead investor in the Broadway hit *Hamilton* — has secured strategist **Amy Grey** of Dish Communications to launch an awards campaign for a much smaller project. Gore produced the short documentary *Noma: Forgiving Apartheid*, which follows lead actress **Noma Dumezwini** as



Ora



Dumezwini during the filming of *Noma: Forgiving Apartheid*. Inset: Weinstein.

she goes back to South Africa and a father she has not seen since she fled the country during apartheid 30 years prior. Gore tells *THR* that it was **Harvey Weinstein** who planted the seed to launch an Oscar campaign after the exec saw the trailer a few months back. “That put us in a whole different place,” Gore notes of his film, which also benefited from notes from **Sean Connery**.

If Venice’s Hal’s and Primitivo Had a Kid ...

Primitivo and the recently shuttered Hal’s — both stalwart industry spots on Abbot Kinney Boulevard — are joining forces to remain relevant in a post-Gjelina Venice scene. Aug. 30 was Primitivo’s last day before closing for a monthlong remodeling, as owner **Mary Vernieu** (one of Hollywood’s top casting directors) powwows with **Don Novack** of Hal’s, known when it first opened in 1987 for American fare, **O.J. Simpson** sightings and the local artwork (think **Ed Moses**) on the walls. “We’re going to combine the menus, retaining what the public loves from both,” says Vernieu. Adds Novack: “We’re combining staff, so there’ll be familiar faces from both restaurants. We’re aiming for true crossover appeal.” *THR*

Power Dining



Albrecht

Stacey Snider lunched with Paradigm’s **Adam Kanter** and **Martin Spencer** at The Palm. ... **Derek Blasberg** dined with **Reese Witherspoon** and **Kelly Sawyer** at Sunset Tower. ... In separately at The Pikey: **Channing Tatum** and **Jane Seymour**. ... Recent arrivals at Toscana: **Arnold Schwarzenegger**, **Brian Grazer**, **Steven Bochco**, **David Milch** and **David Foster**. ... **Kim** and **Kourtney Kardashian** and **Kendall** and **Kylie**

Jenner met at Nobu Malibu. ... **Ashton Kutcher** and **Mila Kunis** visited Toca Madera. **Kelly Rowland** was in on another day. ... Kutcher stopped by La Poubelle. ... **Common** took a seat at e.baldi. ... Starz’s **Chris Albrecht** hit Il Cielo. ... Director **Sam Taylor-Johnson** and **Aaron Taylor-Johnson** ate al fresco at Sycamore Kitchen. ... The family featured in the documentary *Meet the Patels* dined at Terroni. ... **Kevin Bacon** stopped by Little Dom’s.



HOT NEW RESTAURANT LEONA

The Quick Pitch Venice’s progressive culinary renaissance continues its spread beyond Abbot Kinney Boulevard with this multi-ethnic inquiry into contemporary California cooking, situated between the canals and the pier. Chef **Nyasha Arrington** hopscotches from experimentalist (breakfast reconceived for evening via a farm egg that’s nestled amid flowering thyme in a smoky bacon broth) to all-out flavor bombs (meatballs de corazon).

The Inside Dish As with so many L.A. kitchen helmers, Arrington, who came up under **Joel Robuchon** and **Josiah Citrin**, put in a stint on *Top Chef*. 123 Washington Blvd. —G.B.



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SEPTEMBERS OF SHIRAZ

BASED ON TRUE EVENTS

FROM THE NEW YORK TIMES NOTABLE BOOK

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About Town

HITCHED, HATCHED, HIRED



Lushing (in Monique Lhuillier) and Greenstein.

GREENSTEIN & LUSHING

Ian Greenstein, senior vp TV literary and packaging at Gersh, married philanthropist **Nancy Lushing** on July 25 in front of 90 guests at Shutters on the Beach in Santa Monica. The couple, who became engaged in September 2014, honeymooned in Carmel and Big Sur.

HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

WEDDINGS

Producer **Will Packer** (*Ride Along 2*, *Think Like a Man*) married **Heather Hayslett** on Aug. 28 in front of nearly 50 guests at their home in Sandy Springs, Ga.

BIRTHS

Billy Lazarus, a partner at UTA, and **Brian Bumbery**, owner of BB Gun Press, welcomed son **Hardy Bloom Bumbery Lazarus** on Aug. 27 at Mission Hospital in Mission Viejo, Calif.



Hardy Bloom



Nicolas Milt

Amelie Cherlin, managing editor of *The Hollywood Reporter*, and **Kevin Cassidy**, *THR* international news editor, welcomed son **Nicolas Milt Cassidy** on Aug. 26 at Cedars-Sinai Medical Center in Los Angeles.

Lucy Liu welcomed son **Rockwell Lloyd Liu** via gestational carrier Aug. 27.

CONGRATS

Diane Nelson, president of DC Entertainment and president and chief content officer of Warner Bros. Interactive, also will become the head of Warner Bros. Consumer Products in the spring.

Jim Fielding, head of global consumer products at DreamWorks Animation, added oversight of licensing and franchise management Aug. 26 as chief global brand officer

Michael Francis said he will exit his post in December.

PMK*BNC promoted **Daniel Martinez** to executive vp brand and entertainment marketing and **Joanne Melzer** to senior vp insights and analytics Aug. 27.

NATPE elected **Andy Kaplan** chairman Aug. 25.

Philip Matthys

was hired to head business affairs at Hulu Originals on Aug. 27.



Matthys

Tomas Jegeus was appointed president of Fox International Productions on Aug. 25.

Open Road Films tapped **Lynn Stepanian** as executive vp television Aug. 27.

The Lippin Group hired **David Gardner** as senior vp Aug. 28.

DEATHS

Howard Lipstone, the TV producer and executive behind the



Lipstone

1989 AIDS telefilm *The Ryan White Story* and the Leonard Nimoy reality series *In Search Of...*, died Aug. 24 at Ronald Reagan UCLA Medical Center in Westwood after a stroke. He was 87.

Botched reality TV personality **Tobias Strebel**, who spent more than \$100,000 to look like Justin Bieber, was found dead Aug. 21 in a motel room in North Hills, Calif. He was 35.

Kyle Jean-Baptiste, an actor who recently made his Broadway debut in the revival of *Les Miserables*, died Aug. 28 after falling from a fire escape in Brooklyn. He was 21.



TELLURIDE BUZZ

High up in the Colorado Rockies, the 42nd Telluride

Film Festival is set to run Sept. 4 to Sept. 7. On this year's poster, artist

Laurent Durieux pays homage to **Edward Hopper's** 1939 painting *New York Movie* and celebrates the bucolic setting with an image of a bear approaching a movie theater. The event doesn't release its lineup until festival eve, but insiders are betting it will include **Scott Cooper's** *Black Mass*, starring **Johnny Depp** as crime boss **Whitey Bulger**; **Danny Boyle's** *Steve Jobs*, written by **Aaron Sorkin**; **Todd Haynes' Carol**, which drew raves for **Cate Blanchett** and **Rooney Mara** in Cannes; and *He Named Me Malala*, **Davis Guggenheim's** doc about young Pakistani activist **Malala Yousafzai**.

BIRTHDAYS

SEPT. 3

• Noah Baumbach, 46

SEPT. 4

• Wes Bentley, 37

SEPT. 5

• Werner Herzog, 73
• Michael Keaton, 64
• Bob Newhart, 86

SEPT. 6

• Idris Elba, 43
• Naomie Harris, 39

SEPT. 7

• Alex Kurtzman, 42
• Evan Rachel Wood, 28

SEPT. 8

• Lachlan Murdoch, 44

SEPT. 9

• Hugh Grant, 55
• Eric Stonestreet, 44
• Michelle Williams, 35 ▶





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FOUNDER AND CEO,
LAVA BEAR

David Linde

The veteran exec on his Toronto immigration film *Desierto* and tough lessons from *Relativity*

By Pamela McClintock

"I don't know of any other American companies who have been involved in five Chinese co-productions in three years," says Linde, photographed July 20 at his office in Culver City. Above: Staff at Focus Features arranged this playful photo of Alejandro G. Inarritu and Alfonso Cuarón as a gift for Linde after Inarritu made 2003's *21 Grams* there.

THE TORONTO FILM FESTIVAL MARKS a reunion of sorts for David Linde, the longtime film executive who ran Universal Pictures with Marc Shmuger before they were ousted in 2009 just before Comcast bought NBCUniversal. Lava Bear, the production and financing company Linde launched four years ago with his own money and backing from India's Reliance Entertainment, will be in Toronto for the premiere of the immigration thriller *Desierto*, starring Gael García Bernal — whose career was launched by *Y Tu Mama Tambien*, a film Linde handled when he ran Good Machine — and directed by Jonas Cuarón, son of *Y Tu Mama* and *Gravity* filmmaker Alfonso Cuarón. *Desierto* is one of four Lava Bear films set for release in the next year as the company faces crucial box-office tests; they include supernatural thriller *The Forest* (Focus, Jan. 8) and *Story of Your Life*, an alien epic directed by Denis Villeneuve (*Prisoners*) and starring Amy Adams. (Paramount paid \$20 million for North American rights to the \$50 million *Story*.) Linde, 55, a married father of two college-age sons, and Lava Bear president Tory Metzger, a former UTA agent, are drawing on filmmaker relationships to build their slate. In addition to several Chinese co-productions, Lava Bear helped finance *The Rover*, from Australian director David Michod (*Animal Kingdom*). That film didn't do much business (\$2.1 million worldwide) but paid off in another way: After Michod directs Brad Pitt in *War Machine* for Netflix, he'll shoot the historical epic *The King* for Lava Bear and Warner Bros. that the elder Cuarón is producing. Linde spoke with *THR* in his Culver City office about Lava Bear's goals, his investors and what he misses about running a big studio.

You've been at this for about four years and are ramping up production. How many films do you want Lava Bear to make a year and at what price?

Three to four in addition to executive producing one or two such as *Desierto*. So far, the budgets have been between \$5 million and \$50 million. But we have multiple projects in development budgeted in the \$75 million to \$100 million range. There are more distribution opportunities than there have been in five to 10 years, both at the studio and independent level. Our leverage as creators is to try to control as much of our development as possible.

Is Reliance 100 percent committed considering its investment in DreamWorks hasn't really paid off?

Lava Bear is financed partially by Reliance. They've always been supportive and involved in the company and continue to be so.

Do you have any China investors?

No, but we are building a China business under the basic presumption that China is going to represent 30 percent of the worldwide box office by the time 2018 rolls around. We've co-produced three Chinese movies so far — *Flowers of War*, which grossed \$96 million in China, *Coming Home* and *The Bodyguard* — and are developing two others. I don't know any Americans who have been involved in five movies [there] in three years.

One of your 2016 releases, *Shut In*, is going out through Red, the joint venture between EuropaCorp and Relativity. Will Relativity's bankruptcy hurt it? We're not involved with Relativity. EuropaCorp has been incredibly supportive of the production, and we've found the executives at Red to be equally supportive and on their game.

What lessons are to be learned from Relativity?

For independent film producers, it shows how complex the world is and how important it is to be prepared for any sort of situation. Things can be really golden one minute and then get incredibly difficult.

In *Desierto*, Mexicans trying to enter the U.S. meet a racist who takes border patrol duties into his own hands. What would Donald Trump make of it?

If you are asking if folks should see a dynamic, very topical film by a terrific, thoughtful director, absolutely. (*Laughs.*)

Is there anything you miss about running a studio?

The money? I never purposely built a career with the aim of running a studio. I always tried step by step to expand my own experience. Working for a studio provides you with a lot of structure and relationships, and it was an invaluable relationship.

Do you see a superhero backlash coming?

In the age of Marvel, the bar for superhero movies is now extremely high. Audiences will continue to expect and demand that high level.

What is the biggest challenge facing Hollywood?

We all recognize it is theatrical windows, especially as younger audiences get older and have more money. They will demand broader access to content in a shorter timeline.

How did you choose the name Lava Bear?

I grew up in Oregon and went to summer camp in the mountains when I was 9 or 10. The counselors would tell us, "Don't wander away, there are lava bears out there." I believed in lava bears for a long time. **THR**



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Blackmagic URSA Mini is completely customizable so you can create a rig that's built specifically for your production! Add accessories like the Blackmagic URSA Viewfinder and Blackmagic URSA Mini Shoulder Kit, or choose from hundreds of third party accessories. URSA Mini has 9 standard 1/4" threaded mounting points on the top and bottom of the camera so you can mount it directly to a tripod as well as add accessories such as rails, matte boxes and more.

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Summer 2015's Tipping Point: 'Tracking Can't Tell You Everything'

One by one, poorly reviewed movies tanked as Twitter buzz and Rotten Tomatoes destroyed careful marketing campaigns and execs began to question prerelease surveys: 'Maybe we need to re-examine the methodology' By Pamela McClintock

SUMMER 2015 WILL GO DOWN AS THE box-office season of the haves and have-nots. Universal, which until this year had not released a billion-dollar-grossing film, opened three from April through July (*Furious 7*, *Jurassic World* and *Minions*). Meanwhile, Warner Bros. and Sony — the former kings of warm-weather hits — suffered a mostly chilly summer. The season's lone constant was that tracking, the prerelease radar of the movie business, malfunctioned weekend after weekend, appearing altogether broken.

A slew of films opened to a third or half of what prerelease tracking suggested despite pricey marketing campaigns. *Jurassic World*, on the other hand, flew clear past domestic opening-weekend forecasts of \$125 million. The lack of predictability can strain a studio's relationship with talent and prompt internal finger-pointing as to what went wrong.

Tracking has become increasingly unreliable during the age of social media, when poor reviews and buzz can derail even the most carefully calculated marketing campaign. But insiders say the problem has reached a tipping point. "This was a summer completely designed by reviews and word-of-mouth," says Megan Colligan, Paramount's president of worldwide distribution and marketing. "I would actually hear people in the grocery store talking about Rotten Tomatoes scores."

Indeed, many titles that failed to reach tracking projections had poor scores on review-aggregation sites. Paramount and Skydance's *Terminator: Genisys* was expected to clear \$55 million during the five-day July 4 holiday; instead, *Genisys*, with a 26 percent score on Rotten Tomatoes, opened to a disappointing \$42.5 million. Warners was blindsided repeatedly as *Entourage*, *Magic Mike XXL*, *Vacation*, *The Man From U.N.C.L.E.* and *We Are Your Friends* came in well behind tracking. None was particularly well received. Fox's *Fantastic Four*, savaged by reviews and its director's own tweet, lagged far behind initial tracking.

The opposite was true for movies with strong marks on Rotten Tomatoes, including *Trainwreck* (85 percent "fresh"), *Straight Outta Compton* (90 percent) and *Mission: Impossible — Rogue Nation* (93 percent). Each came in well ahead of projections. Universal and Paramount promoted Rotten Tomatoes scores rather than individual critics in ads for *Trainwreck* and

Rogue, respectively, a Hollywood first. "There is a point where traditional tracking can't tell you everything anymore because of word-of-mouth," says Universal domestic distribution chief Nicholas Carpou. Adds Fox domestic distribution head Chris Aronson: "We're seeing these wide swings because of immediacy of social media. Maybe we need to re-examine the methodology."

The bible of tracking remains National Research Group. MarketCast is another veteran. (Both declined comment.) Both have changed their process during recent years, using online and mobile phones to survey consumers rather than landlines. Now, facing pressure from studios, they intend to make more tweaks. For example, both survey only avid moviegoers, defined as those who attend six to eight films a year. But casual moviegoers could be more important than previously thought. "That's where the surprises come in, like *Jurassic World*," says a studio research executive. NRG is considering incorporating reviews into its final prerelease surveys.

"The inherent flaw with tracking is that they are using it to come up with a number to satisfy this need studios have to guesstimate what a movie will open to, but the unpredictability of the social conversation can change your fortunes," says Paul Dergarabedian of Rentrak, which in 2013 launched the social listening service PreAct, which can monitor a film a year out.

The hard lesson of the summer is that neither tracking nor social listening can capture word-of-mouth on opening night. Says Disney distribution chief Dave Hollis, "You don't have the luxury anymore of bad buzz not being immediately known." **THR**

Studio TV Ad Buys: Warner Bros. Dominates Spending

Warner Bros. came in at No. 3 in domestic market share, but it shelled out the most on TV advertising this summer — nearly 27 percent of the total of \$833.7 million spent by 53 film companies (the six major studios account for

the lion's share, according to iSpot.tv, which monitors ad buying). The movie that got the biggest spend? Not *Jurassic World* or *Avengers: Age of Ultron* but *Vacation* (\$35.2 million). In second was Disney's *Ant-Man* (\$33.6 million). One trend iSpot.tv CEO Sean Muller has noticed: "Studios are trying to drill in when the movie is coming out by changing an ad to say, 'Opening in four days, three days, two days and one day.'"



RANK	TITLE	STUDIO
1	<i>Jurassic World*</i>	Universal
2	<i>Avengers: Age of Ultron</i>	Disney/Marvel
3	<i>Minions*</i>	Universal
4	<i>Inside Out*</i>	Disney/Pixar
5	<i>Mission: Impossible — Rogue Nation*</i>	Paramount
6	<i>San Andreas</i>	Warner Bros.
7	<i>Terminator: Genisys*</i>	Paramount
8	<i>Mad Max: Fury Road</i>	Warner Bros.
9	<i>Ant-Man*</i>	Disney/Marvel
10	<i>Pitch Perfect 2</i>	Universal
11	<i>Spy</i>	Fox
12	<i>Tomorrowland</i>	Disney
13	<i>Pixels*</i>	Sony
14	<i>Ted 2</i>	Universal
15	<i>Fantastic Four*</i>	Fox
16	<i>Straight Outta Compton*</i>	Universal
17	<i>Trainwreck</i>	Universal
18	<i>Magic Mike XXL</i>	Warner Bros.
19	<i>Insidious: Chapter 3</i>	Focus
20	<i>Poltergeist</i>	Fox

Source: Rentrak; *still in release (grosses as of Aug. 30)

Studio	Number of ads/airings	Estimated spend
Warner Bros.	66/39,534	\$222.3M
Universal	75/28,504	\$149.2M
Disney	36/24,164	\$109.8M
Fox	36/15,413	\$66M
Sony	38/12,447	\$65.8M
Paramount	25/13,926	\$64.2M
Focus	12/6,254	\$29.5M
Lionsgate	14/8,237	\$25.1M
Weinstein	7/4,357	\$22.9M
Open Road	6/4,126	\$13.3M
STX Entertainment	1/3,703	\$11.2M

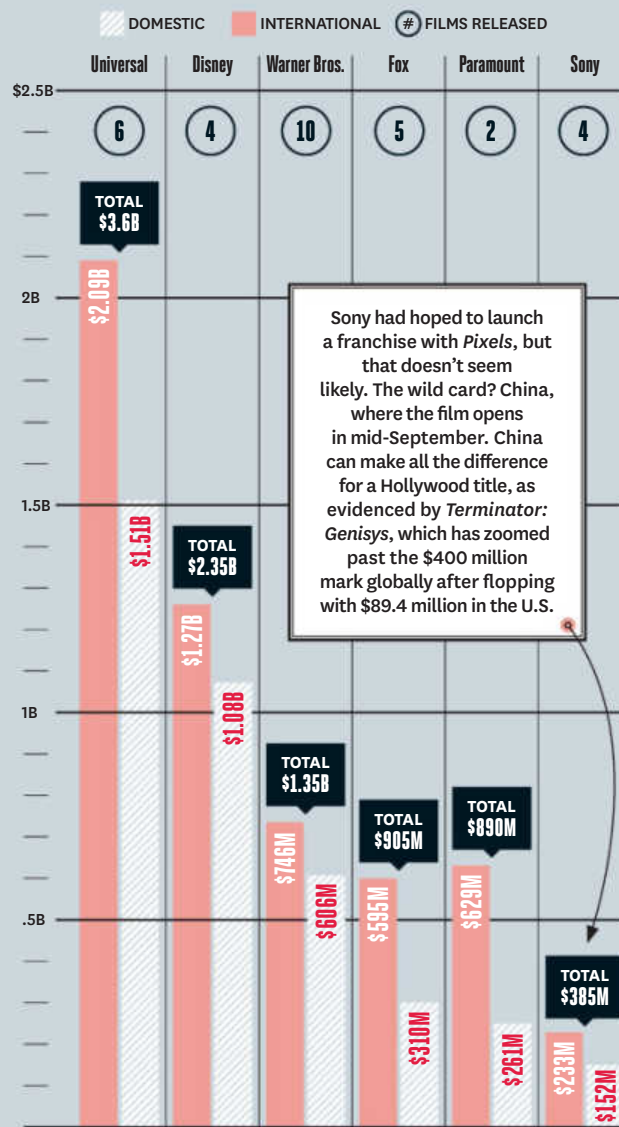
Source: iSpot.tv



	RELEASE DATE	DOMESTIC GROSS	OVERSEAS GROSS	DOMESTIC % OF TOTAL	PROJECTED FIRST WEEKEND/ACTUAL	WORLDWIDE GROSS
	June 12	\$643M	\$994.1M	39%	\$125M/\$208.8M	\$1.64B
	May 1	\$457.7M	\$943.8M	33%	\$200M/\$191.2M	\$1.4B
	July 10	\$324.8M	\$695.1M	32%	\$100M/\$115.7M	\$1.02B
	June 19	\$344.5M	\$371.1M	48%	\$60M/\$90.4M	\$715.6M
	July 31	\$170.2M	\$309M	36%	\$40M/\$52M	\$479.2M
	May 29	\$154.2M	\$315.3M	33%	\$40M/\$54.6M	\$469.5M
	July 1	\$89.4M	\$320.1M	22%	\$55M/\$42.5M	\$409.5M
	May 15	\$153M	\$221.1M	41%	\$40M/\$45.4M	\$374.1M
	July 17	\$169.2M	\$199.8M	46%	\$60M/\$57.2M	\$369M
	May 15	\$183.8M	\$101.4M	64%	\$40M/\$69.2M	\$285.2M
	June 5	\$110.3M	\$125.4M	47%	\$30M/\$29.1M	\$235.7M
	May 22	\$93.2M	\$115.2M	45%	\$50M/\$42.7M	\$208.4M
	July 24	\$71M	\$114.8M	38%	\$25M/\$24M	\$185.8M
	June 26	\$81.3M	\$98.3M	45%	\$50M/\$33.5M	\$179.6M
	Aug. 7	\$52.7M	\$93.9M	36%	\$50M/\$25.7M	\$146.6M
	Aug. 14	\$134M	\$6.7M	95%	\$40M/\$60.2M	\$140.7M
	July 17	\$105.1M	\$23.9M	81%	\$20M/\$30.1M	\$129M
	July 1	\$65.9M	\$51.8M	56%	\$47M/\$27.9M	\$117.7M
	June 5	\$52.2M	\$57.3M	48%	\$25M/\$22.7M	\$109.5M
	May 22	\$47.4M	\$48.2M	50%	\$34M/\$22.6M	\$95.6M

Global Grosses by Studio

Worldwide revenue soared past \$9.4 billion, but Warner Bros., Fox, Paramount and Sony lagged behind Universal and Disney



Sony had hoped to launch a franchise with *Pixels*, but that doesn't seem likely. The wild card? China, where the film opens in mid-September. China can make all the difference for a Hollywood title, as evidenced by *Terminator: Genisys*, which has zoomed past the \$400 million mark globally after flopping with \$89.4 million in the U.S.

Domestic revenue	Summer attendance
\$4.4B	Summer 2015 530M
\$4.1B	Summer 2014 495M
▲ 7.3%	The difference ▲ 7.1%
There's a chance summer revenue could end closer to \$4.5 billion through Labor Day.	Year-to-date, admissions are up 3.1 percent. In 2014, attendance hit a two-decade low.

Sources: Rentrak, studios; estimated May 1-Aug. 31 revenue

Indie Film's Summer Bummer: No Crossover Hits

For the first time since 2008, no specialty title earned \$20 million in the U.S. Jon Favreau's *Chef* grossed \$25.4 million in 2014, and Woody Allen's *Blue Jasmine* earned \$33.4 million in 2013. This summer, Allen's *Irrational Man* earned only \$3.7 million, and *Me and Earl and the Dying Girl* and *Infinitely Polar Bear* flopped.

1 <i>Mr. Holmes</i> * ROADSIDE ATTRACTIONS (July 17)	\$16.1M
2 <i>Love & Mercy</i> * ROADSIDE ATTRACTIONS (June 5)	\$12.5M
3 <i>Far From the Madding Crowd</i> FOX SEARCHLIGHT (May 1)	\$12.2M
4 <i>Amy</i> * A24 (July 3)	\$7.8M
5 <i>I'll See You in My Dreams</i> * BLEECKER STREET (May 15)	\$7.4M

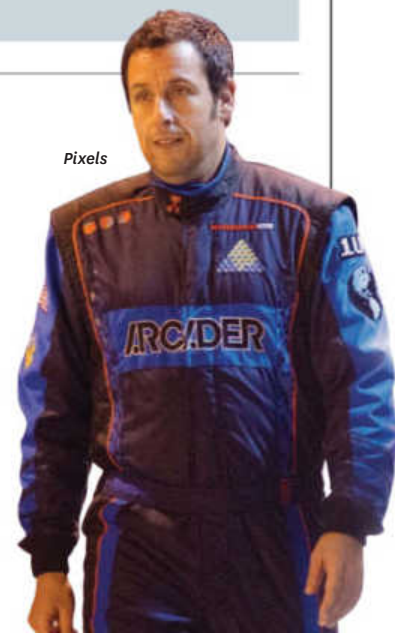
Biggest Flops (and Their Estimated Losses)

1 <i>Tomorrowland</i> DISNEY BUDGET \$190M GLOBAL GROSS \$208.4M	-\$120M+
2 <i>Fantastic Four</i> * FOX BUDGET \$125M GLOBAL GROSS \$146.6M	-\$90M+
3 <i>Pixels</i> * SONY BUDGET \$88M+ GLOBAL GROSS \$185.8M	-\$75M+
4 <i>The Man From U.N.C.L.E.*</i> WARNERS BUDGET \$75M+ GLOBAL GROSS \$71M	-\$80M+
5 <i>Aloha</i> SONY BUDGET \$37M GLOBAL GROSS \$26.3M	-\$75M+

*Still in release; indie box office is domestic

MISSION: CHRISTIAN BLACK/PARAMOUNT PICTURES. JURASSIC: CHUCK ZLONICK/UNIVERSAL PICTURES. SPY: LARRY HORRICKS/20TH CENTURY FOX. INSIDE: COURTESY OF DISNEY PIXAR. COMPTON: JAMIE TRUEBLOOD/UNIVERSAL. TED, MINIONS: COURTESY OF UNIVERSAL. TRAINWRECK: MARY CYULSKI/UNIVERSAL PICTURES. AVENGERS: JAY MAIDMENT/MARVEL.

Pixels





What If Crowdfunding Fans Got to See the Movies They Paid for First?

For starters, the process would change from one of charitable giving to one of commerce (and audience bragging rights), as two attendees from a group of film execs that recently met to discuss the topic reveal their thoughts **By Tim Wu and John Sloss**

IN JUNE, A GROUP OF FORWARD-THINKING film and web executives met at the offices of Ted Sarandos at Netflix in Beverly Hills to discuss how best to advance the finance opportunities afforded by crowdfunding. Among the group of 25 were: Michael Barker, Sony Pictures Classics; Liesl Copland, WME; Nick Gonda, Tugg; Micah Green, CAA; Ted Hope, Amazon Studios; Robert Kyncl, YouTube; Franklin Leonard, *The Black List*; Keri Putnam, Sundance Institute; Slava Rubin, Indiegogo; and Brent Weinstein, UTA. In addition, filmmakers Morgan Spurlock, Alex Winter, Burnie Burns and Freddie Wong attended, as did consultant Ivan Askwith of Crowdfunding Campaign Manager.

The following article by Professor Tim Wu of Columbia Law School and John Sloss of Cinetic Media came out of that discussion but is not necessarily representative of the views of the group.

We live in a golden age of fandom, a time where popular films and television shows seem to almost be inhabited by their adherents. That's why over the past decade, the great potential of crowdfunding for film and most other forms of storytelling has become evident. Companies like Kickstarter and Indiegogo have proved that the concept works, both for small-budget films and for bigger productions like *Veronica Mars*, *Wish I Was Here*, *Super Troopers 2* and *Lazer Team*.

Yet despite these successes, crowdfunding remains a financing supplement for virtually no larger-budget films. Could crowdfunding be bigger — massively bigger?

The answer is *yes*. There has been emerging, slowly, a model with the potential to reshape film financing with an impact unrivaled since the heyday of off-balance-sheet financing in the 1990s, or perhaps even the end of the vertically integrated studios in the 1950s. But for scalable potential to be realized, serious barriers still must be overcome. A mixture of misconceptions and entrenched traditions and habits stand in the way of optimizing crowdfunding as a finance tool for movies.

Film crowdfunding, as it stands, has primarily relied on the sense that one is donating to a worthy cause. Helping out. Supporting the arts. Altruism is, to be sure, a powerful motive, and as a fundraising mechanism, its significance should not be understated; it will retain its importance, especially for smaller films. But as a tool for film finance, its limitations are very real. It is time to consider another traditional motivator of human behavior: consumer self-interest.

This new model would more explicitly envision film crowdfunding as a quid pro quo exchange of goods or services. The swap might center on the tried and true — merchandise, set visits, credits and other perks all are fair exchanges.

But one particular and simple mechanism, if standardized, could change everything. That is the privileged delivery of the thing itself — the ability for the fan to “prebuy” a ticket and secure the right to see the film before everybody else. Put simply, the closed-circuit delivery of films to fans on a prerelease basis — in the “fan window,” so to speak — has the potential to be the sleeping giant of film finance.

Imagine if Quentin Tarantino offered to his core fans, in exchange for buying a ticket today, the ability to see his next film for the usual price but before it goes into general release, along with some form of continued engagement during the production process. With a significant number of tickets sold, little or no investment from a financial backer would be necessary. It is interesting to speculate to what extent the film could be prefunded (and what that would mean for Tarantino's usual partner, Harvey Weinstein). Across the entertainment industry, prebuying of tickets or even products is the norm (think massive concert tours and theater presales). Film represents an exception — but that need not be the case.

Not everyone would buy in advance, of course, but not everyone is a hard-core fan. For this group, prebuying offers the opportunity to have a hand in the actual creation of content they support; be engaged on an ongoing basis throughout production; and finally, in exchange for their loyalty and participation in funding, the fans may indulge in the novelty and corresponding bragging rights that come with seeing the film before everyone else.

It's an idea with big potential. But making it work will mean overcoming certain assumptions and attitudes among filmmakers and distributors.

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When Zach Braff of *Garden State* fame crowd-funded *Wish I Was Here*, he attracted not just money but also critics in the press and on social media. At their most unfair, they asked why a rich actor was “asking his fans to pay for his movie.” The perception that crowdfunding is a form of charity has done damage, perhaps unfairly, and created a potential drag on its growth. A tool meant to build a fan base, if managed incorrectly, could erode it. Filmmakers also may worry that, if they turn to crowdfunding, they will be understood as exploiting their fans in some way.

This notion needs to die a quick death, and the consumer-self-interest model may help. The idea that approaching fans to participate from the inception of a project is asking for charity is just wrong. Why do filmmakers make films if not for consumption by their fans and, if they are lucky, by other members of the general public? The decision to go and watch a movie always is a leap of faith, and under this plan, consumers wouldn’t be asked to pay more, just early. It isn’t so great a leap to ask hard-core fans to commit at the project’s beginning for something they know they’re going to watch anyway.

DISTRIBUTORS

Stereotypes sometimes are true, and film distributors, at least in the independent sector, tend to be control freaks whose disposition runs toward the pessimistic. Their attitude toward

the benefits and burdens of crowdfunding is no exception. They are both afraid of the responsibility for “perk fulfillment” to those who invest and worried that pre-sales to core audiences will cannibalize a film’s ultimate performance. It is important to fight these attitudes.

Fulfillment obligation clearly is the responsibility of the film’s producers. Crowdfunding is a rapidly evolving business, and there are highly skilled companies that oversee it without involving distributors. The same is true of prerelease streaming and theatrical screening fulfillment. Companies such as Vimeo and Tugg, respectively, are effective fulfillment partners in those areas.

The concern over cannibalizing the film’s audience by showing it to the most committed fans prior to release might be exactly backward. What actually can occur is a highly curated word-of-mouth program for the audience actually most disposed to spread positive buzz. In fact, exactly the same kind of prerelease screenings often are an essential part of a distributor’s marketing plans. Could prerelease fulfillment jeopardize potential Oscar qualification? The Academy itself appears to have put this concern to rest when it recently ruled that prerelease fulfillment streaming of the documentary *Life Itself* was a “private screening.”

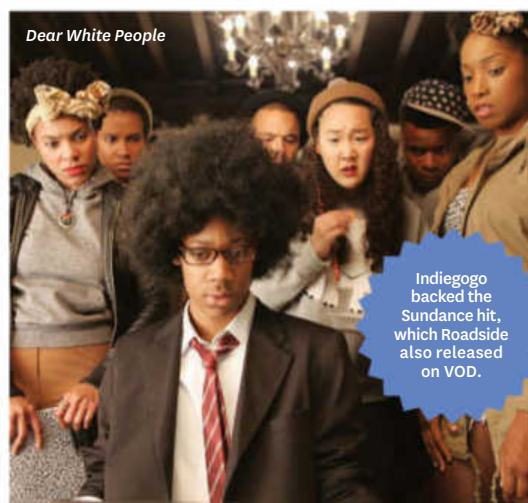
Moving forward is largely a matter of coordination, time and experience — establishment of standards and best practices. To that end,



1 Jason Dohring and Kristen Bell attended the *Veronica Mars* premiere along with fans who backed the film on Kickstarter.
2 Braff’s *Wish I Was Here* played Sundance before investors saw it.

some of the leaders of the movement have, this year, founded the Crowdfunding Council, a body designed to try to work through some of these obstacles through meetings of the top crowdfunding portals, producers, websites and distributors.

We live in an age where the public wants to be a part of things, whether that’s politics, technology or culture. Crowdfunding is an essentially democratic method by which the public gets a greater and more direct say by its involvement in the creation of something. As anyone who has tried joining a crowd-funded project knows, there is something fun and profound about being — even in a small way — a part of it all. And that’s a feeling with a lot of potential for the future of film financing. **THR**



Indiegogo backed the Sundance hit, which Roadside also released on VOD.



Top 10 Crowdfunded Films at the Domestic Box Office

Most titles go direct-to-VOD, but those that score a theatrical release can add millions to the bottom line. Still, a massive fan-funded hit has yet to emerge

Rank	Title	Distributor	Release date	Domestic gross	Amount raised
1	<i>Dear White People</i>	Roadside Attractions	10/17/14	\$4.4M	\$41K
2	<i>Wish I Was Here</i>	Focus Features	7/18/14	\$3.6M	\$3.1M
3	<i>Veronica Mars</i>	Warner Bros.	3/14/14	\$3.3M	\$5.7M
4	<i>Obvious Child</i>	A24	6/6/14	\$3.1M	\$37K
5	<i>Finding Vivian Maier</i> (documentary)	IFC Films	3/28/14	\$1.5M	\$105K
6	<i>Inequality for All</i> (documentary)	Radius-TWC	9/27/13	\$1.2M	\$83K
7	<i>The Babadook</i>	IFC Films	11/28/14	\$951K	\$30K
8	<i>Life Itself</i> (documentary)	Magnolia	7/4/14	\$810K	\$150K
9	<i>Blue Like Jazz</i>	Roadside Attractions	4/13/12	\$595K	\$346K
10	<i>A Girl Walks Home Alone at Night</i>	Kino Lorber	11/21/14	\$444K	\$57K

Source: Box Office Mojo, Kickstarter. INDIEGOGO

BELL: ANDY FROPA/INVISION/AP; BRAFF: MATT SAYLES/INVISION/AP; DEAR: COURTESY OF ROADSIDE ATTRACTIONS; WISH: COURTESY OF FOCUS FEATURES; BABADOOK: MATT NETTHEM/IFC FILMS

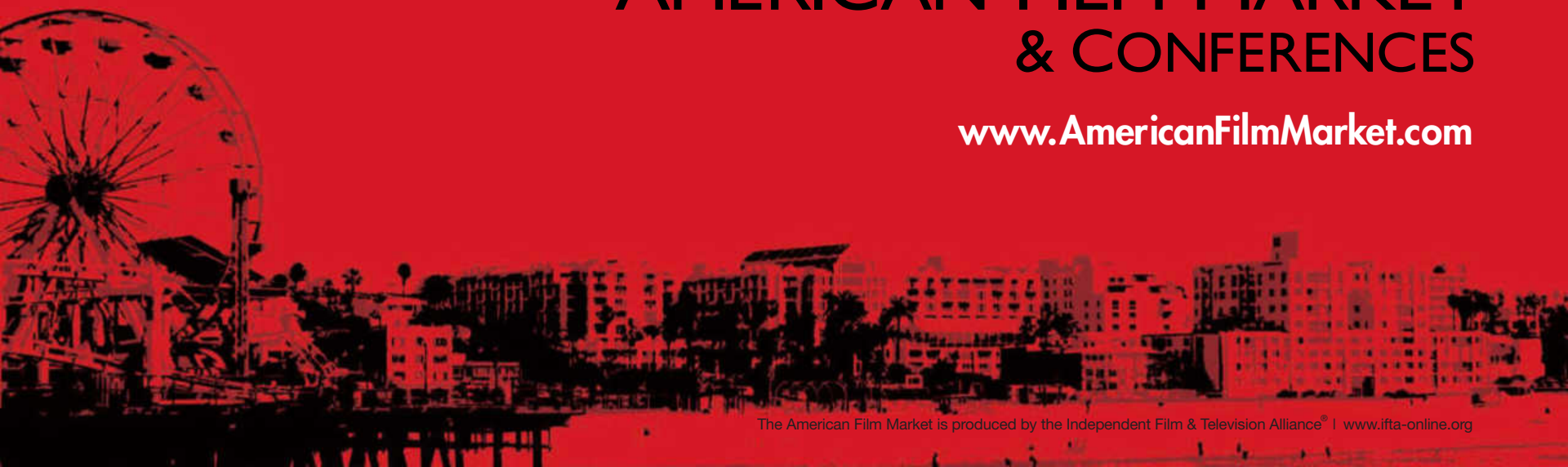
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AT THE HELM, 10 WUNDERKINDS EVERYONE IN TOWN IS WATCHING

Yep, Coogler, Chazelle and a second-generation Cuarón are on the list, along with other new stars 35 and under, as they all talk about taking Toronto, Sundance and the studios by storm **By Rebecca Ford**



JON WATTS, 34
CAA, Bloom Hergott

Watts went from making parody shorts and the 3D supernatural horror-drama *Clown* to the Kevin Bacon-starring indie thriller *Cop Car* (which premiered in January at Sundance and hit theaters Aug. 7) to landing one of the biggest directing gigs in Hollywood: Sony and Marvel's *Spider-Man* reboot, starring Tom Holland.

MY FIRST JOB "Video store clerk, but I only lasted one day because the manager wouldn't let us watch PG-13 or R-rated movies during work."

MOMENT I KNEW I WANTED TO DIRECT "When I saw Tim Burton's *Ed Wood*. I thought, 'Oh, that doesn't seem too hard. I should try it!'"

MOVIE THAT CHANGED MY LIFE "*Eraserhead*. It was like seeing into someone's subconscious."

DIRECTOR I ADMIRE "Swedish director Roy Andersson for his singularity of vision and having the absolute best sense of humor since Buster Keaton."

WORST HABIT AS A DIRECTOR "Laughing during takes."

CLASSIC FILM I'D LOVE TO REBOOT "*Spider-Man*?"

RYAN COOGLER, 29
WME, Cohen Gardner

When injury sidelined Coogler from playing football at Sacramento State, he directed his first short film and fell in love. "Directing filled the hole that was left in me from not being able to be out on the field with my teammates," he says. The Bay Area native's 2013 *Fruitvale Station*, starring Michael B. Jordan, put him on the map, and now he's reuniting with Jordan on *Creed*, the MGM and Warner Bros. *Rocky* spinoff that will hit theaters Nov. 25.

MY FIRST JOB "I helped my uncle with his landscaping service when I was 12. It was just the two of us, so he would call me the assistant manager."

WORST HABIT AS A DIRECTOR "During principal photography, I don't really eat much. I always lose a ton of weight and everybody starts freaking out. Then I get into postproduction and gain it back."

MOVIE THAT CHANGED MY LIFE "*City of God*. It was my first

experience with foreign cinema, and I was amazed at how I felt like I knew and understood these characters even though they were from a different time and lived thousands of miles away."

IF I WEREN'T A DIRECTOR "A part of me wants to say I'd be playing football, but the truth is, I wasn't tall enough, fast enough or talented enough."

ACTOR I'M DYING TO WORK WITH Keith Stanfield.



ROBERT EGGERS, 32
WME, Frankfurt Kurnit

Eggers made his directorial debut with *The Witch*, a horror film set in 1630s New England. It premiered to glowing reviews at Sundance in January, earned the Brooklyn-based filmmaker the best directing award and will play next at the Toronto Film Festival. Thanks to the heat from that project, Eggers is attached to write and direct a remake of the 1922 vampire tale *Nosferatu*

for Studio 8 and also is writing a medieval tale called *The Knight* for the studio.

MOMENT I KNEW I WANTED TO DIRECT "When I saw [the 1983 documentary] *From Star Wars to Jedi: The Making of a Saga*."

WORST HABIT AS A DIRECTOR "Writing scripts with animals in them."

ONE ITEM I NEED ON SET Coffee.

DIRECTOR I ADMIRE "Ingmar Bergman. At his best, his technical precision is in perfect harmony with the performances, making his technique invisible and inimitable — and you can feel his deep compassion for his characters in every frame."

INDUSTRY PET PEEVE "Perfect teeth and fake faces."

IF I WEREN'T A DIRECTOR "I'd be a painter."

ACTORS I'M DYING TO WORK WITH Mark Rylance, Daniel Day-Lewis, Max von Sydow, Vanessa Redgrave.



REBECCA THOMAS, 30

CAA, Principato Young, Hansen Jacobson

Raised Mormon in Las Vegas, Thomas revealed her potential as a talented filmmaker while attending Columbia's film school by directing the whimsical *Electrick Children*, starring Julia Garner. Now she's beat a slew of other directors to nab the hot gig directing the adaptation of John Green's debut novel, *Looking for Alaska*, for Paramount.

MOMENT I KNEW I WANTED TO DIRECT "I started learning Final Cut Pro in high school to cut rap music videos my best friend and I made — we apparently didn't realize we were white Mormon girls. Film editing was one of the only activities that could keep me hyper-focused."

MOVIE THAT CHANGED MY LIFE "My older siblings snuck me into Baz Luhrmann's *Romeo + Juliet* as a kid. The loudness of the experience, the flashiness, the soundtrack, the stars — I fell in love with movies then."

BEST ADVICE "The great photographer Thomas Roma told me to have contempt for my materials."

ACTOR I'M DYING TO WORK WITH "Michael Fassbender. He's my [Mormon Church founder] Joseph Smith."



JUSTIN SIMIEN, 32

WME, Oasis Media Group, Del Shaw

Simien's debut satire *Dear White People* won a special jury award for breakthrough talent at Sundance 2014 and earned the best first screenplay award at the Indie Spirit Awards. He's primed to direct the comedy *Make a Wish* starring Anthony Mackie for Paramount.

MOMENT I KNEW I WANTED TO DIRECT "I remember it dawning on me at around 9 years old that it must be someone's job to make all the things I loved watching on television and in movie theaters."

MOVIE THAT CHANGED MY LIFE "Watching *Eyes Wide Shut* was my introduction to Stanley Kubrick and to the notion that film can and should operate on many levels beyond just simple entertainment."

WORST HABIT AS A DIRECTOR "Mike & Ikes, by the fistful."

CLASSIC FILM I'D LOVE TO REBOOT "*The Wiz*. Sidney Lumet's take on it may have its critics, but it's the first film that captured my imagination as a child. I have so much love for the property and a killer concept I'm dying to make a reality."



JORDAN VOGT-ROBERTS, 30

UTA, 3 Arts, Jackoway Tyerman

After making his directorial debut with the much-loved *The Kings of Summer* at Sundance 2013, Vogt-Roberts helmed episodes of FX's *You're the Worst* before landing Legendary's big-budget *Kong*:

Skull Island with Tom Hiddleston and Brie Larson.

MY FIRST JOB "I grew up in Michigan, so whenever the seasons changed, I had a new racket. Shoveling snow, raking leaves, mowing lawns, cleaning gutters. I was always trying to save money to buy the weird, harebrained inventions in *Popular Mechanics* magazine."

MOMENT I KNEW I WANTED TO DIRECT "I used to make stop-motion movies with my action figures as a kid. When I went to college, I couldn't decide what I wanted to do. I finally threw up my hands and said, 'I'm going to make good on that childhood fantasy.'"

MARIELLE HELLER, 35

UTA, Ziffren Brittenham

It all began with a Christmas gift. In 2007, Heller's younger sister gave her Phoebe Gloeckner's 2003 graphic novel *The Diary of a Teenage Girl*, and she immediately fell for the tale of sexual discovery in 1970s San Francisco. Heller made her directorial debut with the project, putting British actress Bel Powley in the lead role opposite Kristen Wiig and Alexander Skarsgard. The coming-of-age drama became a Sundance sensation and was scooped up for \$2 million by Sony Pictures Classics, which started the film's platform release in early August (it's earned \$925,000 in just 795 theaters).

MY FIRST JOB "Camp counselor for the Alameda recreation and parks department [in Northern California]."

MOMENT I KNEW I WANTED TO DIRECT "When I started imagining someone else directing my movie."

WORST HABIT AS A DIRECTOR "Letting takes go on really long. I love to see what happens after a scene ends, but sometimes the actors are like, 'OK, Mari, can we cut now?'"

IF I WEREN'T A DIRECTOR "I'd be a fancy cheese store owner. This is my retirement dream."

ONE ITEM I NEED ON SET Comfortable shoes.

ACTORS I'M DYING TO WORK WITH "Cate Blanchett or Kate Winslet. Anyone named Kate."



JONAS CUARÓN, 32

UTA

The son of Alfonso Cuarón found filmmaking at a young age, using his mother's beta-cam to shoot movies as a child, appearing in his dad's *Solo Con Tu Pareja* and *A Little Princess* and directing a 16mm short in high school. After co-writing Oscar winner

Gravity with Alfonso and directing a companion short film, the Mexican writer-director is out on his own with the thriller *Desierto*, which screens at the Toronto Film Festival.

ONE ITEM I NEED ON SET "A compass my son gave me before I started shooting *Desierto* so I wouldn't get lost in the desert."

DIRECTOR I ADMIRE "Woody Allen. 'Admire' is an understatement."

MOVIES THAT CHANGED MY LIFE "*Duel* by Steven Spielberg, *Runaway Train* by Konchalovskiy and *A Man Escaped* by Robert Bresson. These three movies inspired the drive and concept of both *Gravity* and *Desierto*."



ADAM WINGARD, 32

CAA, Platform

Wingard made his debut with 2007 horror-slasher film *Home Sick*, following it up with the anthology pic *V/H/S* and Lionsgate's *You're Next*. But it was 2014's *The Guest*, an homage to 1980s slasher pics starring Dan Stevens, that's made him a go-to genre helmer. He's reteaming with Lionsgate for *The Woods*, currently shooting, and is attached to direct manga *Death Note* at Warner Bros. **DIRECTOR I ADMIRE** "Kubrick for his esoteric symbolism and precision, and Tarantino for his use of music and unique direction of performances." **FILMS I'D LOVE TO REBOOT** *Big Trouble in Little China*, *Face/Off* and *The Bodyguard*.

DAMIEN CHAZELLE, 30

WME, Exile Entertainment, Hansen Jacobson

As Chazelle's drumming drama *Whiplash* topped Sundance in 2014 and nabbed three Oscars, he went from an unknown to one of the most in-demand young helmers in town. He's focused on making his passion project next: Hollywood-set musical *La La Land* with Ryan Gosling and Emma Stone, now filming.

MY FIRST JOB "Deli counter at a grocery store."

MOVIE THAT CHANGED MY LIFE "*Beau Travail* by Claire Denis. It opened my eyes to a completely different way of ending a movie."

DIRECTOR I ADMIRE "Jean-Luc Godard for never doing the same thing twice."



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WHAT TO BUY, WEAR AND KNOW NOW

by Merle Ginsberg

The New, WME-Style NY Fashion Week

YOU COULD ALMOST call this fall's New York Fashion Week (Sept. 10 to 17) for the Spring/Summer 2016 collections a reboot. The IMG-produced shows of NYFW are all moving from Lincoln Center to three new locations for the agency's first fashion week fully co-developed with WME since merging in 2013: Skylight at Moynihan Station (360 W. 33rd St.), Skylight Clarkson Sq (550 Washington St.) and a headquarters called, aptly enough, HQ, behind Milk Made Studios (451 W. 14th St.; also where WME-IMG's Made Fashion Week, supporting emerging designers, takes place). WME brought unique assets to the table, with their Art & Commerce Agency, which represents photographers, stylists and art directors and, more recently, Hollywood styling agency The Wall Group. "Since WME came on board," says IMG Fashion's senior vp and managing director **Catherine Bennett**, "we've had the luxury of taking a long look at the whole event, so we can answer to the needs of designers, editors, buyers, our sponsors and the whole city." Bennett adds that WME co-CEOs "**Ari Emanuel** and **Patrick Whitesell** will be very present, and we're hoping to access some of their great talent at the shows." Might WME's **Emma Stone**, **Tilda Swinton**, **Tina Fey** or **Kate Mara** show up? It's a lot more likely this year. Another goal: to make NYFW an



Emanuel and Vogue's Anna Wintour at Carolina Herrera during NYFW Fall 2015 at Lincoln Center in February.



Philip Lim at Skylight at Moynihan Station.



Demarchelier photographed Blake Lively in 2013.

"all-encompassing cultural event — as it is the largest [trade] event in New York," notes Bennett. To that end, WME-IMG has added new elements: ➔ Three parties, including a star-studded kickoff preview on Sept. 9 for celebrity photographer **Patrick Demarchelier**, who will get his first U.S. exhibition at Christie's New York in October. The other parties will be with Twitter and Instagram. ➔ The 500-square-foot art installation "Walk, Don't Run" at Milk Made's HQ by L.A. designer **Blaine Halvorson** of MadeWorn. Repped by WME, his artwork creates worlds within rooms, à la his fantastical L.A. space at Fairfax and Melrose. His theme is "the luxury market going back to that bespoke personal

touch." It will feature Halvorson on display, slowly crafting his shoes. Observers may buy the shoes. ➔ Shows will be live-streamed at the HQ behind Milk Made, which will be open to the public at select times. "We'd like to live-stream at Times Square in the future," says Bennett. NYFW also now has its own app that can coordinate your show schedule, live-stream shows, give real-time tracking about late shows and traffic updates. And how will the street photographers grab those shots of the bloggers' fash-flamboyant outfits, some of which they're paid to wear? They'll have to chase them down the street instead of posing by the fountain at the plaza at Columbus and 64th Street. How very New York paparazzo. **TIER**

3 NEW NYFW HOTSPOTS

WHAT RECENTLY OPENED IN SOHO near NYFW's Skylight Clarkson Square for the fashion crowd to enjoy a drink (and maybe a salad):



Mamo NYC's Al Pachilli drink.

MAMO NYC

The celebrity magnet in the South of France opened its bilevel, NYC location this past May. Traditional Italian fare is dished out by Michelin-starred chef **Massimo Sola**, but the first-level lounge and bar likely is where the fashion folk will sip cocktails. **Beyonce**, **Jay Z**, **Rihanna** and **Nick Jonas** recently visited. 323 W. Broadway



Celebrity-friendly Estela.

ESTELA

Critics rave about chef **Ignacio Mattos'** small bites, but Noli's newest tiny hotspot's other claim to fame is its perfect collection of European wines. The intimate, unassuming space has attracted **Jude Law**, **Jake Gyllenhaal** and **President Obama** and first lady **Michelle**, who shut down Houston Street last September when dining there. 47 E. Houston St.



Popular watering hole Elvis Guesthouse.

ELVIS GUESTHOUSE

The owners designed EGH to answer the question: "What if Elvis opened a bar in Kathmandu in the 1970s?" Only open six months, the dive bar has become a hideaway for supermodel **Lindsey Wixson**, EDM group **Cut Copy** and **Dev Hynes**, who produced **Carly Rae Jepsen's** new hit "All That." 85 Ave. A — JIMMY IM

Meanwhile, Back in L.A.



Ferragamo on 357 N. Rodeo Dr.

Ferragamo will unveil its newly renovated Rodeo Drive boutique after eight months in the old Burberry store on Wilshire. A reopening will take place Sept. 9, with stars (founder **Salvatore Ferragamo** counted **Greta Garbo** and **Audrey Hepburn** as customers) mingling amid Etruscan rose marble, French limestone and Art Deco poufs. ... **Thomas Wylde**, the punk-chic L.A. label favored by **Sienna Miller** and **Charlize Theron**, is now run by COO **Jene Park**, after Wylde departed a few months ago. After showing

her first collection at NYFW, Park will launch diffusion line **Thomas Wylde Los Angeles**. ... One of L.A.'s most successful designers of the last decade, **Robert Rodriguez** sold his name to Jones New York in 2010, but is now starting a venture with partner **Nicola Guarna** and **Barneys**. ... Is **Marc Jacobs**, out of Louis Vuitton since 2013, ramping up efforts for his own line? He's hired ex-Prada celebrity wrangler **Celine Khavarani** in L.A., known for her far reach into the A-list. — M.G.

A WEEKEND GETAWAY 30 MINUTES FROM WORK

When interior designer Bradley Bayou and WME partner Mark Itkin head for the beach, they prefer their serene Marina Peninsula penthouse to anything in Malibu By Mark Morrison



A sliding glass door lets Bayou (above, left) and Itkin enjoy the ocean breeze in their open kitchen and living room, which feature a worldly, modern mix of high style (a vintage leather Solo chair by John Sollis, rattan chairs from J.F. Chen, handmade Ann Sacks wall tile, stencil art by Japanese painter Gajin Fujita) and low (daybed from Room & Board, glass table from Urban Archaeology). They were photographed July 24 in their home in Venice Beach.



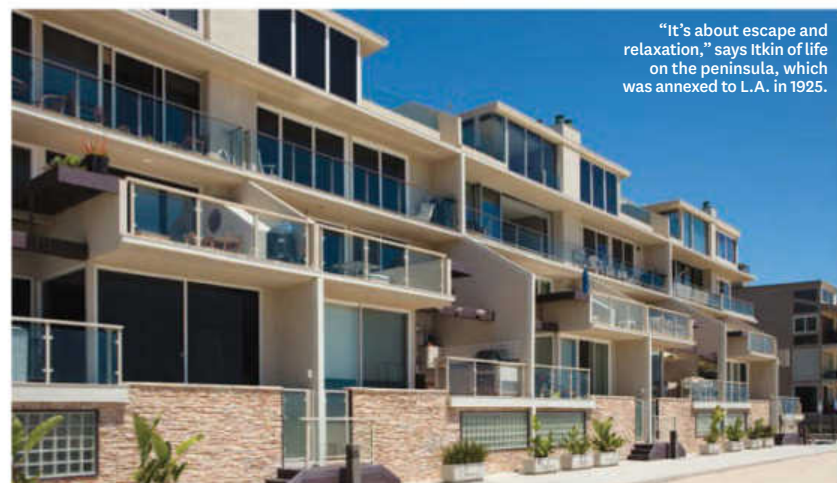
BLAME IT ON TMZ founder **Harvey Levin**. When interior designer **Bradley Bayou** and William Morris Endeavor partner **Mark Itkin** started looking for beach property eight years ago, they had no idea the search would land them on the Marina Peninsula. But gossip mogul Levin, who recently built a three-story contemporary ocean-front there, already had taken up residence on this low-profile sand strip below the Venice Pier, adjacent to Marina del Rey. “Harvey and his partner [chiropractor Dr. **Andy Maurer**] are friends of ours, so we’d come down and hang out with them here,” says Itkin, 62, who, as the head of unscripted television at WME, represents **Jerry Springer** and **Jesse Ventura** and has helped create such shows as *Big Brother*, *Project Runway* and this summer’s surprise hit, ABC’s *Celebrity Family Feud*. Between the beachfront view of sailboats cruising in and out of the Marina channel and the chill vibe, the couple, who have been together for 21 years, became convinced of the locale’s charms; it also didn’t hurt that “the former CEO of William Morris, **Walt Zifkin**, lives about two blocks up,” says Itkin.

Two years ago, the agent and the decorator walked into this two-story

penthouse condo and immediately were wowed by the unobstructed ocean view. “It was exactly what we were looking for,” says Bayou, 59. And with the 1,200-square-foot condo, built in 1971, framing the views of sea and sky while sliding glass doors lure in ocean breezes, “You don’t need air-conditioning.”

The decorator, who launched his L.A.-based company, Bradley Bayou Development + Design, in 2012, has designed the New York offices of WME. He also decorated the main residence he shares with Itkin in the hills above West Hollywood, as well as a collection of properties including a house in the Old Las Palmas neighborhood in Palm Springs “built by **Bob Hope** for one of his mistresses,” says Bayou. “Then **Tina Louise** had it, then **Barry Manilow**. By the time I got it, it was a mess.”

By contrast, the Venice place was an easy six-month redo. Using a high-low mix of midcentury and new pieces — a style he calls “world modern” — Bayou opted for sand tones downstairs “so your eye just extends out” to the beach, with grass-cloth wallpaper in the sitting room, earth-toned couches from Environment and a rug made of cowhide strips by Calvin Klein. To reflect the sea colors, he painted the walls a pale green-gray, stained the upstairs bamboo floors with a hint of blue-green and covered the bare fireplace wall with gray-green Ann Sacks tile. A prized coffee-table book about Pacific Ocean Park — the nautical-themed amusement park that opened in 1958 and rivaled Disneyland in popularity before being razed in 1974 — sits on the circular glass table in the living room, a fond memento of Itkin’s L.A. childhood. Bayou added large-scale drama to rooms with an array of well-placed art — photographs by **Alex Prager**, a spray-paint and stencil piece by Japanese artist **Gajin Fujita** and an abstract canvas by



“It’s about escape and relaxation,” says Itkin of life on the peninsula, which was annexed to L.A. in 1925.



L.A. painter **Ed Moses**, whose work has been collected by the late **Michael King**, *The Oprah Winfrey Show* creator, among others. For Itkin's part, he says of Bayou's choices, "I totally trust him."

The two industry veterans try to find two weekends a month to hide out, preferring the proximity and relative privacy of the Marina area to the buzzier Malibu social scene. "Going to a party [there] is more of a job than a pleasure," says Itkin. With the Marina Peninsula an easy escape — 30 minutes from their main West Hollywood residence and the WME offices in Beverly Hills — they feel little compunction to leave the condo, except to walk their English bulldog, **George**. "The secret [to being] here is we don't do anything," says Bayou.

Their chef will leave them meals, or they'll drop by a local joint, opting for The Firehouse and Morfia's Ribs & Pies over foodie haunts like Gjelina or The Tasting Kitchen. *Good Day L.A.*'s **Steve Edwards** lives downstairs, but they rarely see him. They haven't even felt the need to fill their master closet with clothes. "We can pack for the weekend in five minutes," says Bayou, adding, "We'll spend 90 percent of our time sitting on the daybed reading with George between us."

Not that productivity doesn't

rear its head while relaxing. It was on that daybed that Itkin (who recently signed '70s music producers **Kenneth Gamble**, **Leon Huff** and **Thom Bell** on to a *Jersey Boys*-style jukebox musical) hatched his latest idea while reading a magazine story about **Mark Wahlberg** attending church every day.

"The guys who syndicate the old series *Highway to Heaven* are friends, and they came to me and said, 'Do you think you could sell a new version of the show?' I realized we represent Mark, who has a big production company. So I call **Ari Emanuel**, who represents him, and he says, 'It's a great idea.' We called **Steve Levinson**, his producing partner, and they loved it." (Itkin also is excited about a movie he has sold to Sony based on a nonfiction book about **Brownie Wise**, the driving force behind Tupperware; **David Hoberman** is producing from a script by **Tate Taylor**, and **Sandra Bullock** has agreed to star.)

While Itkin grew up in the San Fernando Valley, Bradley Bayoud (the original spelling of his family name) grew up the son of a Lebanese surgeon in Dallas, eventually becoming one-half of a high-flying real estate firm, Bayoud & Bayoud. His partner was his then-wife, **Norma "Twinkle" Underwood**, whose father was part owner of the Dallas

Cowboys. Together, Bradley and Twinkle had two daughters and landed on the cover of *Texas Monthly* in 1986. "We were socialites," he says. "It was the height of *Dallas*, and we were the young couple everybody wanted to know. I met **Andy Warhol** at a dinner party, and we became best friends. [It was like] we were playing this game, going, 'Can you believe this?'"

Ultimately, the game was not for him. At 30, he left his wife, his work and his lifestyle and moved to L.A. "I went from butlers and nannies to living in a hovel," says the designer. But he rediscovered art and created a line of \$400 hand-painted vests for men that sold out at Fred Segal and Neiman Marcus. Soon, he was asked to design a women's eveningwear line for Neiman.

As Bradley Bayou, he had a window on Robertson Boulevard, where **Geena Davis** spotted his work and chose him to design a satiny pink ball gown with a corseted waist for her to wear as host of an Oscar preshow televised in 1999; **Halle Berry** and **Salma Hayek** then came calling for him to dress them. That same year, Bayou was hired as head designer for Halston, where he designed for **Eva Longoria**, **Keira Knightley**, **Beyonce**, **Anne Hathaway** and **Kerry Washington**. **Oprah Winfrey's** assistant called, asking him to create

- 1 Floor-to-ceiling windows frame the Pacific Ocean panorama in the master bedroom, and sliding glass doors invite the outside in. "There's one thing you can say about my houses — they're really sexy," says Bayou.
- 2 Bayou wallpapered the master bedroom with Phillip Jeffries grass cloth over black lacquer to give it dimension. Century-old masks from Kenya and black-lacquered vintage side tables offer contrast.
- 3 The stainless steel island and range in the kitchen already were there, but Bayou added leather lace-backed stools for comfort and style.
- 4 "Fashion taught me about balance," says Bayou, who created a neutral backdrop in the sitting room for an abstract painting by L.A. artist Ed Moses and a colorful six-paneled piece by Australian artist Grant Stevens.

a dress for Winfrey to wear to the Oscars. They wouldn't tell him what dress size — just her bra size and height. He made her a fanciful yellow princess gown, but she wound up skipping the awards show altogether. Bayou was crushed. Months later, she wore his dress to the Emmys to accept the first Bob Hope Humanitarian Award in 2002, and the dress made headlines. Despite his success, he switched careers: "I always had interior design in my heart."

Today, Bayou is close with his daughters, **Alexis**, 36, and **Natalie**, 34 (married to ICM's **Doug Johnson**), and his three grandchildren. "My kids want us to get married," says the designer, who admits they haven't ruled out a wedding, adding: "We're kind of married — like **Goldie Hawn** and **Kurt Russell**. I'm Kurt." Jokes Itkin, "You wish." **TIER**

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"In America, there was a time when fear-mongering was tremendously effective. We are continuing to relive it," says Cranston (right). He and Roach were photographed Aug. 5 at The Culver Studios' film lot.

Styling by MICHAEL FISHER
On Cranston: John Varvatos jacket, Giorgio Armani shirt, Simon Miller jeans, Louboutin shoes.
On Roach: His own clothing.



BY GARY BAUM
PHOTOGRAPHED BY
CHRISTOPHER PATEY

BRYAN CRANSTON STARS AS HOLLYWOOD'S RICHEST ...

COMMIE

Screenwriter Dalton Trumbo had it all — wealth, fame, Oscars. But he refused to name names for the House Un-American Activities Committee during the Cold War and was branded a national threat. Director Jay Roach delves into Hollywood's darkest era — the Blacklist — to tell his story

... THE SCENE BEING SHOT ON THIS BALMY OCTOBER AFTERNOON IS OF A BEVERLY HILLS COCKTAIL PARTY IN 1947.

A huge swimming pool, lit by a hundred floating tea light candles, glows in the early evening. A band plays jazz under a striped cabana while men in black tie mingle with women in silvery gowns. And at the center of it all is a debonair figure in a white dinner jacket, smoking a cigarette through an ivory holder, arguing with guests about the decadent and corrupt capitalist system.

"Dalton Trumbo was a socialist, but he *loved* being rich," says Bryan Cranston, the 59-year-old *Breaking Bad* star who grew a topiary-like mustache to play the wealthiest communist in Hollywood, the original limousine liberal, in *Trumbo*, premiering Sept. 12 at the Toronto Film Festival.

Of all the writers blacklisted in Hollywood during the 1940s and 1950s, Trumbo, the long-uncredited author of such Oscar-winning classics as *The Brave One* and *Roman Holiday*, is the most famous and revered. At any rate, he's the one big enough to get his own biopic, even if it did take more than 50 years to bring his story to the screen. Directed by Jay Roach (HBO's *Recount* and *Game Change*) and co-starring Helen Mirren as commie-obsessed gossip columnist Hedda Hopper, Louis C.K. as screenwriter and fellow traveler Arlen Hird (a composite of several other blacklisted screenwriters) and Diane Lane as Trumbo's supportive wife, Cleo, it's a tale filled with as many twists and turns as the screenplays Trumbo used to tap out in his bathtub.

The film shows Trumbo's rise during the 1940s to become one of the highest-paid Hollywood scribes of his time (think Aaron Sorkin, only even more liberal). It explores his complicated, sometimes contradictory politics ("a swimming-pool Soviet," one character calls him). It recounts his struggles during the darkest days of the Blacklist era, which started in 1947 after Trumbo and other writers — a group that became known as the Hollywood Ten — refused to cooperate with the House Un-American Activities Committee, which resulted, for Trumbo, in 10 months in federal prison. Others, like John Howard Lawson, writer of *Cry, the Beloved Country*, got even longer sentences, while some ended up fleeing the country — including Trumbo, who spent two years in Mexico, though that detail is omitted from this biopic. Instead, the film focuses on his years surviving the Blacklist in Hollywood, writing under false identities and laboring in the town's creative ghetto (John Goodman has some scene-stealing bits as schlock producer Frank King). Until, in the end, Trumbo is vindicated in 1960, when the Blacklist finally crumbles, as his name once again appears on movie screens in the opening credits of Stanley Kubrick's *Spartacus*.

"Here's a guy with an interesting job, well paid, a rich guy in great shape who had everything to lose," says Roach, who



Left: Trumbo and his wife, Cleo, at the HUAC hearings in 1947. Right: Cranston and Lane re-enact the scene.



"We're going to be successful if people leave *Trumbo* and debate," says Cranston, photographed July 27 at Milk Studios in Los Angeles.

Photographed by
AUSTIN HARGRAVE
Paul Smith suit, Giorgio Armani shirt, Moscot glasses, Rolex watch, Louboutin shoes.

'BEING FAMOUS IS LIKE BEING A PREGNANT WOMAN'

Bryan Cranston talks to *THR* about life after *Breaking Bad*, his upcoming role as LBJ and whether he'd ever name names

You've been out of *Breaking Bad* for a while now. How do you make your career decisions these days? I tell my agency [UTA], "Do the best you can." They say, "We want to tell you about the deal." I say, "Are you happy?" "I think we could get a little more." "All right, try." I don't want to appear smug, but I don't need a job. I've been really poor, foreclose-on-your-house poor. And I've been rich. Rich is better. But I'm just now starting to get used to the hour of fame. I haven't been able to let the dust settle yet.

Do you like your "hour of fame"? Being [famous] is almost like being a pregnant woman. People think they can just put their hand on your belly and tell you, "Oh, you're going to have a boy!" It's like having a complete stranger fondling you. And they have this sensibility where they feel comfortable coming up to you and saying, "You know that thing you did? I didn't like that movie."

Really?

Oh yeah, it happens all the time. They're not in the storytelling world, but they hear buzzwords. So they'll go, "I didn't like your character's arc." But I'm open to all of it. The only failure in art is when you move someone to no emotion whatsoever. I'd rather have people fiercely angry with me so long as they're moved to some emotion. Even if the emotion was off-target — even if I was trying to move the audience one place and they go another. You missed, but at least they felt something.

You dedicated your Emmy last year to "all the sneaky Petes out there," explaining that it was the nickname your family gave you in your youth. And now your production company is making a show for Amazon called *Sneaky Pete*. How'd that happen?

The next day after the Emmys, I get a call from Zack Van Amburg, the co-president of Sony TV, and he says, "Hey, I think you've got something there." I said, "Really? What would that be?" He goes, "I have no idea." Eventually, I pitched out a *Sneaky Pete* concept. I said, "What if it's *Breaking Bad* in reverse? What if it's about a bad guy who finds a reason to become good?" I called [CBS'] Nina Tassler. She bought it on the phone.

But then CBS passed on the pilot.

It's hard when you create a show for broadcast and it isn't exactly what they thought they wanted. But of course, I disagree. I should disagree, that's my role [as a producer]. And now, you know, we have the second chance to live, and I think it's going to be even better for us.

Your Moon Shot Entertainment has 14 projects in various stages of development. What do you hope to accomplish?

What Tom Hanks was able to do with Playtone is where I aspire to be. He does so many different things — *From the Earth to the Moon*, *My Big Fat Greek Wedding*.

You're about to begin playing President Lyndon Johnson in HBO's version of *All the Way*. You played the role in the stage play. Do you have a thing for the 37th president?

Oh my God, such a bigger-than-life character. Tremendous ambition, frailty, a giant of a man and huge stakes — and then he declined with the failures of Vietnam. I think *All the Way* introduces another generation and reminds the generation that was alive then just how deep his accomplishments were.

What if you'd been called in front of the House Un-American Activities Committee, like Dalton Trumbo. Would you have ratted on your friends?

Until you're actually in that situation, it's difficult to say how you would react. All I hope is that I would react nobly and fight for what is right. At the time, Trumbo was perfect for that. He was the right person at the right time. And he took the mantle because it happened to him. — G.B.



finds much to relate to about the character. “I know writers who are like that — mainstream, big writers, nominated for awards. And to be confounded with the question of being seen as a threat to America? I’d like to think that I wouldn’t cooperate [with the government]. But what would it be like to park your career? To put yourself under a gag order?”

Of course, much has changed since the dark days of the Hollywood Blacklist, when the major studios, pressured by conservative politicians, banned scores of writers, actors and directors from working because of their suspected political beliefs while Congress hauled stars to D.C. and compelled them to testify against their friends. Today, being a socialist isn’t a crime (indeed, an avowed one currently is leading in the New Hampshire polls in the 2016 Democratic primary race). Nearly all the victims of the Blacklist are long gone (Trumbo died in 1976), and memories of that bleak, ignoble era grow more distant every decade. Nowadays, most people under 40 probably think the Blacklist is a James Spader TV drama. Or its other modern incarnation, a screenplay competition.

Still, the filmmakers behind *Trumbo* believe their hero’s story will resonate. “The debate on the NSA, wiretapping, how much we invade a person’s privacy — that continues,” says Cranston, an outspoken liberal in his own right. “Trumbo didn’t commit a crime, yet he went to prison. So he’s emblematic of oppressed people throughout our history, whether it’s African-Americans or Latinos or communists. In America, there was a time when fear-mongering was tremendously effective. We are continuing to relive it.”

IN 2008, IN THE MIDDLE OF THE WGA STRIKE, TV writer John McNamara (*Lois & Clark, Aquarius*) had lots of time on his hands. “I’d been force majeure’d,” he says, referring to the “Acts of God” clause in contracts that studios used to cull writers from their payrolls during the strike. So he pulled a book from his shelf — Bruce Cook’s 1977 biography *Dalton Trumbo*. Wheels began spinning. The potential for a film about Trumbo’s life was so obvious, McNamara couldn’t believe one hadn’t been made years ago. “I couldn’t fathom why Sidney Lumet didn’t cast Dustin Hoffman,” he says. “Or why Hal Ashby or Warren Beatty didn’t make this movie. Jack Nicholson could’ve played Trumbo. Paul Newman should have.”

It took McNamara a couple of years, between TV gigs, to research the subject and pound out a draft (he already knew quite a lot about the era; at NYU during the 1980s, he’d studied screenwriting under three once-blacklisted writers). He sent it to his agent at WME, who floated it around town. And nothing happened. Nobody was interested in producing a film with a communist hero set in the least flattering period of Hollywood’s history. “If it were a poker game,” recalls



A group of Hollywood writers, directors and producers at the HUAC hearings in 1947. Trumbo is in the front row in the light suit; others include *Casablanca* writer Howard Koch and *Caine Mutiny* director Edward Dmytryk.

McNamara, now 53, “I was down to my last two chips.”

Then he pulled a straight. Kelly Mullen, an executive producer at Michael London’s Groundswell Productions, got ahold of the script and pushed it into her boss’ reluctant arms. “I said, ‘We are never, ever going to do a movie about Dalton Trumbo,’ ” recalls London, who hadn’t done a biopic since 2008’s *Milk*. “Then I read it.” London pitched the movie to Roach to direct. The director, now 58, made his name during the 1990s and 2000s with big-screen comedy franchises like *Austin Powers: International Man of Mystery* and *Meet the Parents*. But for the past several years, he had been reinventing himself on HBO with politically themed films, exploring hanging chads in *Recount* and plumbing the soul of Sarah Palin in *Game Change*. Directing a big-screen political biopic was a logical next step. “I knew Trumbo’s movies, *Spartacus* and *Roman Holiday*,” says Roach. “And I read his letters. They were funny and articulate.” Roach was ready to sign on — but he had one big problem with McNamara’s script: John Wayne.

“Jay had grown up in Albuquerque, and John Wayne was his hero,” explains London. “And in the script at the time, John Wayne was the villain. So I called up John McNamara and told him there was good news and bad news. The good news was that Jay wanted to do it. The bad news was that he didn’t want the John Wayne thing.”

In point of fact, McNamara’s script was accurate: Wayne was a founding member of the Motion Picture Alliance for the Preservation of American Ideals, a group dedicated to rooting out communists in the movie colony and ruining their lives. But luckily for McNamara, there was no shortage of villains in Trumbo’s life (including, it should be noted, this publication,



Q&A HELEN MIRREN GETS INTO HEDDA’S HEAD (AND HATS)



Mirren as Hopper, with Cranston’s Trumbo, in a scene from *Trumbo*. Inset: The real Hedda Hopper, who died in 1966.



Did you know a lot about Hedda Hopper before taking the role in *Trumbo*?

I knew of her. She’s such a powerful, interesting influence — at a time when women weren’t allowed a lot of power. Between her and Louella Parsons [syndicated columnist of the *Los Angeles Examiner*], the two of them worked their way into becoming extremely powerful movers and shakers. They could make or break a movie. Or a career. There is no

one around like her today. [She was like] Twitter, Facebook, Maureen Dowd, the film critics, reaching out across the country. She had a huge power over the box office, much more than anyone nowadays.

So what was your approach to the role? How did you prepare?

When you play a role like this, you research the character, you read about them, and then you come to your own personal conclusions about what drives them and where

you feel their energy and motor comes from.

What were your conclusions?

There’s a scene sadly cut out of the movie where a soldier from the Korean War comes up to her and says, “I just want to thank you for what you’re doing for this country.” She saw herself as a patriot. She loved, above all, America. I think she was mistaken in how she went about it. Ironically, she used Stalinist methods — it was absurd, ridiculous. But in a sense, Hedda was right. What was happening in Soviet

whose right-wing founder, publisher and editor during the Blacklist, Billy Wilkerson, was among the first to publish suspected communists' names, including Trumbo's). McNamara softened Wayne's part (played by David James Elliott) and made the main antagonist the syndicated *Los Angeles Times* columnist Hedda Hopper. "John Wayne had his interests," says Mirren, agreeing with the screenwriter's shift of focus. "But he didn't have the reach of Hedda. She was ballsy and unafraid. There is no one around today with her nationwide influence."

Roach had given McNamara one other note: "I encouraged him to get to know the people directly involved — [Trumbo's daughters] Niki and Mitzi." The screenwriter did just that, though there may have been moments when he regretted it. "I was a very noisy person," says Mitzi, 69, a photographer. "I gave them lots of notes. A lot of things were changed." For instance: The original ending was a scene at MGM Studios in the '70s where Trumbo bumps into Wayne and the two former adversaries share a Kumbaya moment ("You stay outta trouble," Wayne tells him; "That I will not," replies Trumbo). "I really didn't like that," says Mitzi. "It wasn't that way. I was delighted when they cut that."

Then there was the 55-year-old feud over who was first to defy the Blacklist and put Trumbo's name on their movie's credits. In an early version of the script, Kirk Douglas gets all

the credit as producer of *Spartacus*. But Mitzi and her sister were adamant that director Otto Preminger also get kudos since he came first in announcing to the press that Trumbo would be credited as the writer of *Exodus*, even though *Exodus* came out two months after *Spartacus*. McNamara added some Preminger scenes into the script, but not so many as to annoy the real Douglas, who at 98 still gets feisty over the subject. "I'm pleased that the film reflects the truth," he tells *THR*, "that the first time Dalton Trumbo saw his name onscreen after more than a decade of being on the Blacklist was at the premiere of *Spartacus*."

While McNamara was noodling with the script, London and Roach started looking for an actor to play the title role. They approached George Clooney. They approached Matt Damon. Then they got realistic. "We went through a long period of courting movie stars," says London. "We [took] some unrequited shots at people. Then we started looking for someone who was right in front of us, whom the world doesn't know as much about — and that was Bryan Cranston." At the time, the actor was finishing up his final season playing a meth dealer on *Breaking Bad* and was looking to work on a bigger-sized screen. The \$15 million budget was put up entirely by Shivani Rawat, an Indian-American investor (her godfather and backer is the founder of 5-Hour Energy drink), and production began in September. But not in L.A.

Ironically, a film that delves into the darkest chapter of Hollywood history mostly was shot in Louisiana (where the tax breaks have succeeded in driving a Bolshevik-Menshevik split in below-the-line regional labor interests). That Beverly Hills cocktail party at Trumbo's home in 1947? It was re-created last October, when *THR* was on the set, at an estate in the upscale Metairie neighborhood of New Orleans. Its real owners are an options trader and his wife.

IT'S A SIGN OF HOW FAR AMERICA HAS EVOLVED: Theaters soon will begin showing a movie about Dalton Trumbo, a figure once so controversial, his name was banned from screens for a decade, and nobody is upset. Well, nearly nobody. Ann Coulter wrote a column — "From Meth Cook to Hitler Apologist," referring to Cranston's TV character and Trumbo's isolationist sentiments before World War II — but otherwise it's been crickets. No protests. No congressional outrage. Not even Donald Trump has said anything (though in August, Cranston called Trump "refreshing," while also condemning him, in an interview with *The Nerdist* podcast).

In fact, shockingly, there even are signs that the right actually might *like* the film. "We tested the movie in a particularly conservative theater in Plano," says London. "There was a [cardboard] standee of John Wayne — because it's Texas. The audience didn't see the film as polarizing or as a political statement. They saw it as standing up to the government." John Goodman also identifies a message in *Trumbo* that could appeal to conservative sensibilities, drawing a parallel between political correctness on campuses and the Un-American Activities Committee of the '50s. "It's the same emotional response: shame and anger," he notes, "which is what the HUAC played up for their own good."

Hedda Hopper must be whirling in her grave.

Of course, there's plenty of time before the film's Nov. 5 release for controversy to build. "It doesn't take much to have someone say something inflammatory in this country and we're off to the races," notes Cranston. On the other hand, the fact that passions about the era have cooled, that Trumbo's name no longer strikes fear into the hearts of conservative watchdogs — that alone may be reason enough to make a movie about Dalton Trumbo.

"We don't like to face a lot of our history," says Lane. "That's why it's so important to tell this story. People don't like to think that we're walking on skeletons. But we are." **THR**

BLEECKER STREET TAKES AIM AT GROWN-UPS

Andrew Karpen's energy drink-fueled mini-studio is only 1 year old, but it's maturing fast

Its financial backer is the creator of the 5-Hour Energy drink, so it's no surprise that Bleecker Street has a little extra pep in its step. Only 1 year old, the indie distributor already has built a slate of seven adult-aimed films, including the Blythe Danner dramedy *I'll See You in My Dreams* (which has earned \$7.3 million since May, one of the best showings of the year for an indie) and *Danny Collins*, starring Al Pacino as an aging rock star (\$5.6 million). "Adults are an audience that still believe in going to the movies," says Andrew Karpen, who for 12 years ran Focus Features with James Schamus.

Part of the company's financing deal with billionaire Manoj Bhargava — the Indian-American energy drink tycoon — was that Bleecker also would distribute movies made by his goddaughter's film company, Shivani Rawat's ShivHans Pictures. Which is how Bleecker ended up distributing ShivHans' *Trumbo*. But the company also has made several high-profile buys on the festival circuit, including Tobey Maguire's chess drama *Pawn Sacrifice* (Sept. 18), and has partnered with Netflix to handle the theatrical release of the streamer's first original film, *Beasts of No Nation* (Oct. 16) and with Amazon Studios to handle *Elvis & Nixon*, out in theaters in 2016. Says Karpen, "For a brand-new company to be the choice of Netflix and Amazon speaks volumes about the organization we've put together here."

— PAMELA MCCLINTOCK



Cranston (left) and Roach in August at Roach's production office in Culver City.

Russia, with the Bolsheviks, was awful. I don't like to call it communism — I call it Bolshevism. And what was happening was so horrific. This was before cellphones, before things were quick to come out. It was years before we heard about the gulags from Solzhenitsyn.

So you think she had a point?

You have to remember the era, coming out of the second world war, all of these huge world-shaking changes going on, the rise of capitalism and fascism. And people were terrified of unions. Now unions

are completely acceptable. It's an acceptable part of capitalism. But there was a terror of it. And there still is a certain disconnect in America between socialism — a horror! — and in Europe, where it's looked at as a good thing, with health care and other social services.

Most importantly, Hedda's famous hats. She was never seen without one. What was up with that?

Her look was very important to her; it was a character she put on. She costumed herself. — G.B.



Rawat and Karpen

TORONTO HOT LIST: 10 FILMS IN DEMAND

Michael Moore, Shia LaBeouf and a Jason Bateman comedy could generate bidding wars as rich new buyers (Amazon? Broad Green?) make up for Relativity's implosion and all eyes now turn to Harvey Weinstein's next moves BY TATIANA SIEGEL AND REBECCA FORD

WITH DISTRIBUTORS like Relativity and Radius out of the mix and others such as Alchemy, Bleecker Street and The Orchard staking their ground, the film acquisition landscape is shifting against the backdrop of the Toronto Film Festival. Cash-flush players Netflix, Amazon and Broad Green are expected to flex their muscles, while an increasingly quiet Harvey Weinstein remains the biggest question mark among market regulars. (Will he remain on the sidelines like he did at last year's fest or pull off a big buy to bolster the company's image after losing key executives?)

On paper, this year's slate of finished films available for U.S. distribution lacks the same level of buzz as last year's, when **Chris Rock's** *Top Five* sparked a feeding frenzy. "I don't see any movie that's like, 'God, I wish I could get that one now,'" says Sony Pictures Classics co-president **Tom Bernard**. In fact, some of this year's splashiest deals could come via presales as opposed to finished films, with such projects as the **John Madden**-directed, **Jessica Chastain** starrer *Ms. Sloane* (at the package stage) and the **Meryl Streep-Hugh Grant** pairing *Florence Foster Jenkins* (in postproduction) being shopped.

"There's been a lot of preselling off of scripts and packages at

festivals this past year," says WME's **Liesl Copland**. "I think we could definitely see a good amount of activity in that space." Still, the Toronto market inhabits a space distinct from Cannes, Berlin and AFM — where presales are front and center — and insiders do expect some finished films to sell. The following are among the most sought-after.

Anomalisa (CAA/WME/HanWay)

DIRECTORS Duke Johnson, Charlie Kaufman

STARS Jennifer Jason Leigh, Tom Noonan, David Thewlis

BUZZ Kaufman returns to the director's chair seven years after *Synecdoche, New York* to make his first foray into stop-motion, teaming with Johnson on a tale of a motivational speaker who can't find any passion in his life until he meets one very special woman.

Colonia (UTA/Beta Cinema)

DIRECTOR Florian Gallenberger

STARS Emma Watson, Daniel Bruhl

BUZZ The taut thriller, set during the 1973 coup in Chile, sees Bruhl's character abducted and taken to a remote encampment with no hope of escape. His girlfriend's (Watson) only hope is to enter the compound pretending to be a loyal follower.

Desierto (UTA/IM Global)

DIRECTOR Jonas Cuaron

STARS Gael Garcia Bernal, Jeffrey Dean Morgan

BUZZ The timely cat-and-mouse thriller, helmed by **Alfonso Cuaron's** son (and *Gravity* co-writer), follows a group of Mexicans attempting to illegally enter the U.S. who are stalked by a murderous vigilante.

Equals (UTA/Mr Smith)

DIRECTOR Drake Doremus

STARS Kristen Stewart, Nicholas Hoult, Guy Pearce

BUZZ Like *Crazy* director Doremus' most ambitious film yet explores a futuristic world where human emotions have been eliminated, except in a few hidden "diseased" citizens, two of whom discover each other.

The Family Fang (CAA/QED)

DIRECTOR Jason Bateman

STARS Bateman, Nicole Kidman, Christopher Walken

BUZZ Bateman's directorial debut, *Bad Words* (Toronto 2013), fell flat at the box office (\$7.8 million), but his next effort is said to have an inspired performance by Walken as a public interventionist whose children (Bateman and Kidman) visit.

Hardcore (WME)

DIRECTOR Ilya Naishuller

STARS Sharlto Copley, Danila Kozlovsky, Haley Bennett

BUZZ The most unique offering in the Midnight Madness section was shot completely from a first-person

Desierto

Maggie's Plan

perspective, placing the audience inside a cyborg super-soldier fighting his way across Russia.

High Rise (HanWay)

DIRECTOR Ben Wheatley

STAR Tom Hiddleston

BUZZ Buyers are intrigued by head-trippy director Wheatley's (*Kill List*) latest, a futuristic look at a London apartment tower that becomes a battlefield in a literal class war. Distributors are hoping it has an *Ex-Machina* vibe.

Maggie's Plan

(CAA/Cinetic/Protagonist)

Rock's *Top Five* was the talk of Toronto but only grossed \$25 million.



Remember Top Five? Beware the Hype Bubble

Toronto's splashy sales and awards hoopla haven't always translated to real-world success in recent years

BY TATIANA SIEGEL

➡ The Toronto Film Festival long has been touted as both the kickoff of Oscar season and a key market for finished films. But a closer look at the recent slates and sales begs the question: Does the fest still live up to the hype?

On the awards front, last year's best picture Oscar winner, *Birdman*, skipped Toronto altogether in favor of Venice and Telluride. The year before, best picture champ *12 Years a Slave*

played Toronto but only after Telluride. "We didn't go to Toronto because we didn't get into Toronto," says *Birdman* producer **John Lesher**. "We showed it to them as an early cut. Let's just say folks at Toronto weren't as enthusiastic as everyone else was."

As for sales, last year's **Chris Rock** comedy *Top Five* sparked a bidding war, with Paramount paying \$12.5 million for worldwide rights. But the film — given a wide



The Family Fang



Where to Invade Next

DIRECTOR Rebecca Miller
STARS Greta Gerwig, Ethan Hawke, Julianne Moore

BUZZ With a stellar cast, Miller (*The Private Lives of Pippa Lee*) could see her latest plugged into an awards-season run à la Moore's *Still Alice*. The drama centers on a young woman (Gerwig) whose determination to have a child thrusts her into a love triangle with an unhappy academic (Hawke) and his eccentric wife (Moore).

Man Down (CAA/WME/Solutions)

DIRECTOR Dito Montiel
STARS Shia LaBeouf, Kate Mara,

Gary Oldman, Jai Courtney
BUZZ Montiel (*A Guide to Recognizing Your Saints*) offers another dystopian narrative in which a former Marine (LaBeouf) devastated by war searches for his wife (Mara) and son in a postapocalyptic America.

Where to Invade Next (WME)

DIRECTOR Michael Moore
BUZZ It's been six years since Moore's *Capitalism: A Love Story*, and by all accounts, *Where to Invade Next* is a return to his *Fahrenheit 9/11* form. Look for opening-night fireworks. **THR**

release in 1,426 theaters — fell below expectations with \$25 million worldwide.

Similarly, at the 2013 festival, The Weinstein Co. beat out Lionsgate and others for *Can a Song Save Your Life?* (retitled *Begin Again*). The \$7 million price tag — along with a hefty \$20 million prints and advertising commitment — set a high watermark for the festival. There even was talk of a live tour, with the film's co-star

Adam Levine said to be on board. The tour never materialized, and the Keira Knightley-Mark Ruffalo romance only earned \$16 million domestic. At that same festival, Focus paid about \$7 million for worldwide rights to Jason Bateman's raunchy directorial debut, *Bad Words*, which ended up grossing \$8 million (the film never played theatrically overseas). "I don't think Toronto

suffers from overhype," counters CAA's Micah Green, who was involved in the *Begin Again* and *Bad Words* sales. "In each of the last several years, there have only been one or two films which broke

Begin Again only grossed \$16 million.



1. The Martian
Ridley Scott's latest trip to space, starring Matt Damon as an astronaut abandoned on the red planet, has everyone wondering. It's based on a clever book, the trailer looks promising, and (at a \$108 million budget) it's by far the costliest film at the festival. But can it break Sir Ridley's underwhelming run of recent big-budget, CGI-heavy disappointments, including *Prometheus* and *Exodus: Gods and Kings*?

2. Truth
This one may emerge as a worthy entry in the crusading-journalist genre, in which co-star Robert Redford set a benchmark with *All the President's Men* nearly 40 years ago. And the prospect of seeing Redford as CBS *Evening News* stalwart Dan Rather and Cate Blanchett as a producer battling the Bush administration over George W.'s nonservice in Vietnam is tempting. Debuting

director James Vanderbilt was the screenwriter of *Zodiac* (but also *White House Down*).

3. Bolshoi Babylon
This is just one of many intriguing documentaries in the lineup, but it sounds sufficiently different from the many socially conscious entries to provoke special curiosity. Director Nick Read had been given unprecedented access to record a behind-the-scenes look at the prestigious Russian ballet's 2013-14 season but ended up witnessing extraordinary discord — culminating in the shocking acid attack on company director Sergei Filin.

4. Our Brand Is Crisis
Few directors are as downright confounding in their choices of material and execution

as David Gordon Green, but the combination of story (Sandra Bullock and Billy Bob Thornton play rival political consultants for Bolivian presidential candidates) and screenwriter (Peter Straughan, of *Tinker Tailor Soldier Spy* and *Wolf Hall*) is sufficiently intriguing to warrant attention.

5. Land of Mine
Directed by Martin Zandvliet, this Danish World War II drama has stimulated strong early word, and the premise would seem to offer an ideal opportunity for sustained suspense: After the war is over, several German POWs in Denmark are obliged to dig up and defuse Nazi mines planted on the Danish west coast. Just the thought of it produces immediate tension.



Bolshoi Babylon



Land of Mine

through to a \$5 million-plus sale, while a larger number of others have sold quickly in the \$1 million to \$3 million range. It's been a fairly consistent market that way." Indeed, while the big deals grab headlines, the Toronto market's sweet spot still is the less-than-\$3 million sales that go on to receive platform releases, like 2014's *Love & Mercy*, which was bought by Roadside for \$3 million and has earned \$12 million

since its June 5 release. *Still Alice*, an Alzheimer's drama that CAA brought to last year's market with little hoopla, sold to Sony Pictures Classics for low-seven figures. Julianne Moore then won the best actress Oscar, and the film grossed \$19 million domestic. So Leshner, for one, isn't abandoning Toronto. He'll be at the festival this year with Johnny Depp's *Black Mass* — though it first will play at Venice and Telluride.

'An Incredible Capacity to Deceive Himself'

Oscar-nominated director Stephen Frears on Lance Armstrong, the subject of his latest film *The Program*, premiering Sept. 13 at Toronto BY SCOTT ROXBOROUGH



Foster as Armstrong in the film. Frears says the actor underwent "enormous training" to prepare for the role.

➔ Perhaps it's not surprising that genre-hopping British director **Stephen Frears** — with royalist drama *The Queen*, record-store comedy *High Fidelity* and film noir *The Grifters* to his name — should choose the story of disgraced American cycling hero **Lance Armstrong** for his latest project. *The Program* stars **Ben Foster** and will have its world premiere at Toronto, ahead of which the 74-year-old, two-time Oscar-nominated director spoke with *THR* about cycling, doping and how history will judge the seven-time Tour de France champion.

You're not a cycling fan. Why did you want to make a film on Lance Armstrong?

Because I wasn't interested in making a biopic. I was interested in making a crime film. In January, Armstrong did an interview with the BBC where he was much more straightforward and used the

word "criminal" for the first time. I think this is a modern crime story. It's a very American tragedy.

The film shows a multifaceted Armstrong — his doping program in detail and his charity work and struggle with cancer.

Yes, he raised millions for cancer. And he cheated, he lied and he bullied. ... I don't know him, so I'm reluctant to pin the term "psychotic" on Lance, but his behavior was definitely very, very odd. And cheating is only part of it. Even just a year ago, I think people wouldn't accept that he did what he did. On the surface, he was the classical American hero.

How did you pick Ben Foster (*Kill Your Darlings*) to star?

Leo Davis, who casts all my films, suggested him. When I met Ben, he didn't know what the project was about. When



Frears

I told him, he leapt onto the couch and went into one of Lance's [iconic] poses, underneath his seven yellow Tour de France winner's jerseys [on the wall]. It was incredible. And then he did enormous training to make himself physically like Lance — pro cyclists are so incredibly skinny. He was phenomenally disciplined.

The U.S. anti-doping agency and Department of Justice have lawsuits pending against Armstrong. Do you think he belongs behind bars?

I don't know. You know, he had an incredible capacity to deceive himself. We had a prime minister who behaved a similar way [Tony Blair, the subject of Frears' 2003 film *The Deal*]. I dread to imagine what he thinks at night. **David Walsh** [the Irish journalist who wrote the book on which *The Program* is based] recently met a French rider who had been regularly bullied by Lance. He said: "Lance used to look you straight in the eye. Now his head is down." ... It can't be easy, to fall from such a great height. The strange thing is, in the end, the French were right. When he won his first Tour de France, the French — and Walsh — said, "Oh, he's doping." No one wanted to believe it, but they were right all along.



Who Will Fill the Relativity Gap?

5 buyers could capitalize on Kavanaugh's collapse by targeting festival films

BY REBECCA FORD AND SCOTT ROXBOROUGH

➔ Would-be buyers are circling what remains, post-Chapter 11, of **Ryan Kavanaugh's** Relativity Media. The company's assets — including international rights to *Masterminds* and *Kidnap*, the *Immortals* sequel and a reboot of *The Crow* — are on the block, with final bids due Sept. 25. Whatever the outcome, Kavanaugh's exit spells opportunity for a select pack of new producers and distributors heading to

Toronto who are ambitious enough to fill the market demand for midbudget films. "The newer companies will have to prove themselves with their first few releases," says **Ben Weiss**, co-head of motion picture finance at Paradigm. "But by coming out of the gate strongly, they'll be able to compete with the traditional buyers without having to overpay."

AMAZON The streaming service has bolstered its film department by hiring indie veteran **Ted Hope** to run its original feature production department, adding Picturehouse CEO **Bob Berney** as its head of distribution and marketing and bringing Weinstein Co. executive **Julie Rapaport** aboard. Insiders say the aggressive new player will be active at Toronto

but may focus on statement acquisitions rather than volume. "Amazon Studios will be at Toronto on the lookout for visionary work from visionary directors that will play well theatrically and excite our Amazon Prime members," says Hope.

BROAD GREEN PICTURES Backed by financial entrepreneurs and brothers **Gabriel** and **Daniel Hammond**, Broad Green made its mark in 2014 when it won **Andrew Garfield** starrer *99 Homes* amid stiff competition. Since launching distribution at last year's fest, the production company (which had only a dozen employees a year ago and now has about 80) has set up a slate that includes **Robert Redford** starrer *A Walk in the Woods* (Sept. 2), tennis comedy



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THE FESTIVAL'S BRUTAL FIRST YEAR: 'NO ONE CAME'

It's #TBT (Throwback Toronto) as the original founders of the fest with an estimated annual impact of \$170 million-plus remember the ignominy of getting off the ground in 1978 amid Hollywood's snub BY ETAN VLESSING

WELL BEFORE Toronto's red carpet was overtaken by A-list glitz and its place secured in awards history with premieres for *Chariots of Fire*, *The Big Chill* and *American Beauty*, the festival's three co-founders failed to procure even one major studio movie for their inaugural edition in 1976. **Dusty Cohl**, Toronto politico **Bill Marshall** and architect-turned-producer **Henk Van der Kolk** had hatched a dream on the Carlton terrace in Cannes: to bring American stars and the best of European cinema to a sophisticated Toronto audience. But Hollywood showed zero interest in cannibalizing its domestic market: **Hal Ashby's** *Bound for Glory* was promised by the director for opening night, but United Artists head **Eric Pleskow** overrode the offer. **Warren Beatty's** Canadian cousin, Hollywood producer **David MacLeod** (*Ishtar*), was supposed to deliver **Jack Nicholson**, **Julie Christie**, **Martin Scorsese** and *Chinatown* scribe **Robert Towne**, but they were no-shows. The fest also was panned by the Toronto media, inducing

- 1 Jeanne Moreau at the 1976 screening for her directorial debut, *Lumiere*. The premiere took place at Ontario Place's Cinesphere theater, which sits atop stilts over Lake Ontario. Says Marshall: "We got Ontario Place because Ontario told us that it had no money to give us and offered us this dog of a waterfront park that it could not sell to anyone. We made Ontario Place famous internationally."
- 2 Producer Dino De Laurentiis, who screened 90 seconds from an unreleased *King Kong* (1976), being interviewed.
- 3 Actor Darren McGavin at a news conference for the documentary he directed, *American Reunion*, about a 50th high school reunion.
- 4 Festival co-founder Cohl, actor-director Fred Williamson and Cohl's wife, Joan.

panic among the founders, who had financed it on personal loans. *THR* spoke to insiders about the notorious first "Festival of Festivals."

MARSHALL We went to Cannes where Dusty greased the staff and got us the A-table on the Carlton hotel terrace for 5 p.m. cocktails. We convinced the trade correspondents to come to the wonderful, new film festival in Toronto in October.

TORONTO FILM CRITICS ASSOCIATION FOUNDER BRIAN JOHNSON The [co-founders] courted the media at a time when **Roger Ebert** drank a lot. If you want coverage, you buy it. They did a very good job of that.

VAN DER KOLK The money needed for financing was slow in coming: We were working in a vacuum, and it was difficult to convince government and industry alike that we were worthy. Since we had a good relationship with our bank manager, he agreed to lend \$125,000 on Bill's and my personal signatures.

MARSHALL The Hollywood majors were hugely opposed and even refused to send films that studios and producers had promised.

TORONTO FILM FESTIVAL CEO PIERS HANDLING Everyone knew that acting talent attracted media attention. They had that aspiration in the first year. Just no one came.

VAN DER KOLK We did get the independent filmmakers.

HARLAN COUNTY U.S.A. DIRECTOR BARBARA KOPPLE I picked the film up from the editor, took it to Toronto. The screening was full. They loved the film. I was thrilled, because I had such little

support in the making of it.

MARSHALL Kopple credits Toronto with helping raise the profile of *Harlan County* on its way to an Oscar. There was talk about Toronto, even then, influencing the awards-season voting. We gave [major studios] a huge bollocking after the festival, and it was reinforced by **Charles Champlin** writing a famous [*Los Angeles Times*] column titled "Hollywood, You Blew It!" that described me excoriating empty directors chairs with studio heads names on them.

TORONTO SUN FILM CRITIC GEORGE ANTHONY The second year, we got our Hollywood films. It was Warner Bros. who took a flyer on Toronto, basically. We had *Bloodbrothers*, **Robert Milligan's** film with a very young **Richard Gere**. We had **Claudia Weill's** *Girlfriends* and *Time After Time* with **Malcolm McDowell**.

HANDLING The real breakthrough came when they did the tributes: [in 1982,] Scorsese, [in 1983, **Robert Duvall** and in 1984, Beatty. That became the story of that festival. Nicholson came. **Diane Keaton** came. The festival had been knocking on Hollywood's door, and it opened slowly. But Beatty was enormous. So that was the year the festival turned the corner, year nine.

FORMER FILM CRITIC WILLIAM WOLF I don't know if the founders envisioned how big it would be eventually. The first years have to be remembered as an enthusiastic place to get a festival started. Over the years, the vision [of the festival's influence] turned out to be prophetic. *THR*

Break Point (Sept. 4) and two **Terrence Malick** films. It will be on the prowl for all-audience wide releases and art house projects alike.

EUROPACORP **Luc Besson's** company served a notice of default against Relativity for its financing (and co-production) of such films as *3 Days to Kill* and *The Family*. But RED, EuropaCorp's distribution joint venture with Relativity, remains intact, and the French studio has the capital (with a new credit line worth up to \$600 million) to go it alone. Besson also has the projects — **Barry Sonnenfeld's** *Nine Lives*, **Javier Bardem-Penelope Cruz** starrer *Escobar* and *Valerian* with **Dane DeHaan** — to take up slack in the market.

NETFLIX The streaming giant has brought its first original feature — **Cary Fukunaga's** warlord drama *Beasts of No Nation* — to Toronto, made a deal in Cannes for **David Michod's** \$60 million *War Machine* starring **Brad Pitt** and has **Angelina Jolie Pitt** directing a Cambodian human rights drama. But Netflix still has to prove its big bets can work in theaters. "As long as they keep making **Adam Sandler** films, I'm not worried about the competition," says **Rudiger Boss**, buyer for German broadcast group ProSiebenSat.1, referencing Netflix's much-mocked four-picture deal with the comedic actor, who has had a string of box-office flops.

STX The **Robert Simonds** venture, which recently picked up sci-fi tale *Out of This World* from Relativity, has been building a roster of midbudget (\$20 million to \$60 million) movies around A-list actors and filmmakers. On Aug. 7, the company released its first film, Blumhouse thriller *The Gift*, which has grossed \$36 million in the U.S. With plans to release 15 movies annually by 2017, STX wants material to add to its slate, which includes **Matthew McConaughey** Civil War drama *The Free State of Jones* and a *The Secret in Their Eyes* remake with **Nicole Kidman** and **Julia Roberts**. But it hasn't been an active festival buyer, opting to focus on homegrown fare.



**TIFFANY T SQUARE
SMALL BRACELET IN 18K
GOLD** \$4,799.92 USD, at Bloor
Street West boutique, Toronto
SAVINGS \$200.08 USD*

**JIMMY CHOO HYSON
BOOT** \$949.02 USD, at Jimmy
Choo Yorkdale Shopping
Centre boutique, Toronto
SAVINGS \$200.98 USD

**LES ESSENTIALS DE
LA VIE O'HARE II
TOTE** \$821.12 USD, Want
Apothecary, Toronto
SAVINGS \$173.88 USD

**BYREDO BAL
D'AFRIQUE EAU
DE PARFUM** (100 ml);
\$176.72 USD, Want
Apothecary, Toronto
SAVINGS \$43.28 USD

*Approximate values based on USD conversion.

COME FOR THE FILMS, STAY FOR THE SAVINGS!

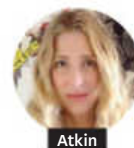
It's luxuries for fewer loonies (Canada's \$1 coin) as the exchange rates tilt in the U.S.' favor and Toronto becomes a bargain paradise for those shopping for more than movies. Plus: Retail recommendations from a top Hollywood stylist who hails from the city

BY CAROL MCCOLGIN AND JANE CARLSON

RED-CARPET STYLIST HAYLEY ATKIN, 37, WHOSE CLIENTS include **Mindy Kaling** and **Beth Behrs**, hails from Toronto ("I lived the first 20 years of my life there") and remains rooted in the city's fashion scene. After all, her mother, **Barbara**, was fashion director at Canada's luxury department store Holt Renfrew. Here, the stylist, who resides in Studio City, tells *THR* where she shops when she's back north.

Where do you shop for women's clothing and accessories?

The vintage store **Mama Loves You** (541 Queen St. West). They have the best boho dresses in town. This store makes me feel like a lady of the canyon.



Atkin

What about favorite spots for men's clothing and accessories?

I always take my husband to **Sydney's** (682 Queen St. West). It has the best men's selection in the city. They have everything from cool denim brands to bespoke suits.

Where can you always go to find something new and hip?

Want **Apothecary** (1070 Yonge St.) for a curated selection of edgy brands. When you don't want to sift through racks and racks of clothes, this is the place to shop. You can trust everything in the store is cool. They carry

4 New Hangouts for Wining and Dining



AMERICA
Trump International Hotel and Tower,
325 Bay St., 31st Floor
Keira Knightley, Benedict Cumberbatch and Denzel Washington have checked out the resto that opened its doors just before the 2014 festival. Executive chef **Anthony Walsh** says he offers "lavish takes on classic American fare" with Washington state lamb (\$65) and roasted duck breast (\$48). Besides star-spotting (**Jessica Chastain**, **Colin Farrell**), America offers great views of Toronto's skyline.



THE ONE EIGHTY
55 Bloor St. West, Manulife Centre,
51st Floor
Executive chef **Christopher Matthews** recently hosted model **Gigi Hadid** and **Joe Jonas** at the rebranded hotspot that opened in April. "We have been fortunate enough to be the sleeper hangout for celebrities during [the Toronto Film Festival] because of our private elevator and unique setting," says owner **Sebastien Centner**. Try the pan-seared tenderloin (\$38) and Provencal salmon (\$29).



BUCA YORKVILLE
53 Scollard St.
Chef **Rob Gentile**'s high-powered Yorkville hangout next to the new Four Seasons has a coastal Italy-inspired seafood menu, including cervo, also known as grilled Quebec venison (\$45). Says Gentile: "A notable standout is our range of house-made salumi di mare and our raw branzino, which is sliced and plated table-side." British celebrity chef **Jamie Oliver** recently was spotted among the diners at Buca, which opened in October.



COLETTE GRAND CAFE
Thompson Hotel,
550 Wellington St. West
Executive chef **Michael Steh**'s Paris-inspired menu boasts classic bites like trio de foie gras (\$33) and rib-eye entrecote and frites (\$49). "We wanted a guest to feel as though they have been transported back to France with a room that is effortlessly elegant and warm," he says. Colette has hosted **Drew Barrymore**, and it doubled as a Manhattan eatery for a scene in USA Network's *Suits*.



CARTIER PINK GOLD AND ONYX CABOCHONS CUFF LINKS \$4,197.65 USD, Cartier Bloor Street West boutique, Toronto
SAVINGS \$652.35 USD

LOUIS VUITTON KINGDOM LEATHER ANKLE BOOT \$1,776.99 USD, ca.louisvuitton.com
SAVINGS \$218.01 USD



Why Are Canadians So Funny?

The Being Canadian documentarian explains Lorne Michaels, Mike Myers and our northern neighbor's propensity for comic greatness BY ROBERT COHEN, AS TOLD TO CHRIS GARDNER

➡ There are funny people all over the world, and I don't think Canadians are necessarily extra-hilarious. But the fact that our professional football league once had only nine teams, and two of those teams shared the same name, Roughriders, does indicate something unique.

A lot of it has to do with the weather. You're stuck inside the house and also your own multiple-toqued head most of the year because it's so freaking cold. (A toque is what you Earth people call a knit winter hat.) Throw in the heavy flow of British and American influences on our culture and our desperate need to be polite about said cultural flows, or pretty much anything else, and the result will become comedy, or a stress-related heart condition.

But that's what I love about Canadian humor. British comedy is dry and subtle and loves to poke fun at authority (i.e., the reaction to crack-smoking former Toronto Mayor **Rob Ford**). American humor is much ballsier and appeals to us because we wish we were louder and more effusive (like former

Toronto Mayor Rob Ford, after his "medicine"). It's a weird emotional conflict that doesn't exist anywhere else in the world but results in iconic, timeless stuff from people like **Dan Aykroyd** or **Mike Myers** or **John Candy**.

The first time I knew that Canadians had a special way with comedy was when I was a little kid and watched Second City Television. It blew my mind, which was fortunately contained inside the earlier-mentioned toques. **Martin Short**, **Catherine O'Hara**, **Eugene Levy**, **Rick Moranis** — the people on that show were literally as great as it gets. My appreciation for my homeland's humor deepened watching fellow countryman **Lorne Michaels** shape modern comedy with *Saturday Night Live*. The fact that so many of the titans on those two shows were from Canada made a great impression on me. It also began my instinctive Canadian desire to point out what celebrities are Canadian. Did you know Captain Kirk was Canadian?! Case in point.

So if I had to sum up what makes Canadians so funny, there is the theoretical answer and the practical answer. The theoretical answer is that, in the greatest way, Canada is similar to a small town. We wish the big-city folks took us seriously but love that we're not them and freely mock them, knowing we'll never be viewed as a threat.

The practical answer is something best summed up by my own mom. "Robert, any place that tells you how nice they are but has a national sport where they beat the crap out of everyone clearly has their own unique form of madness."

I am so proud to be from that place.

Born in Calgary, Robert Cohen is a writer-director whose credits include The Big Bang Theory, The Ben Stiller Show and The Simpsons. He wrote and directed the documentary Being Canadian, set for release Sept. 18.

brands such as Acne Studios, Maison Kitsune, Filippa K, Michel Vivien, Tomorrowland and Nudie Jeans. They also have amazing skin product brands like Jacob & Sebastian.

Any Toronto-based designers whom you recommend?

Sons of Odin — it's a menswear label. They have such a great aesthetic and smart designs. I think they capture what's going on in Toronto right now.

Are there any items that you buy in Toronto versus Beverly Hills because they're cheaper there?

Everything is cheaper in Toronto now that the Canadian dollar is so cheap. That means stocking up on my Canadian favorites from Roots. Nothing beats a Roots sweatshirt and sweatpants. It reminds me of what I love most about Toronto — being inside during a great snow-storm. Also, I can't get enough of the Roots authentic wool socks. **THR**

New Yorkers: Forget the Ferry, Take the New Tunnel

➡ Thanks to a recently opened pedestrian tunnel linking Billy Bishop airport to downtown Toronto, the likely first destination for Bleecker

Street CEO **Andrew Karpen**, Sony Pictures Classics' **Tom Bernard** and **Michael Barker**, *Freeheld*'s **Julianne Moore**, *February's* **Kiernan Shipka**

and other travel-weary New York-based insiders just got a lot more comfortable. Toronto-bound execs and talent no longer have to wait up to 20 minutes to take a 90-second ferry ride from the island airport. Instead, arriving A-listers just descend two extralong escalators to a 30-meter-deep tunnel — which took three years and \$82.5 million to build and will be repaid by airport users forking over an "airport improvement fee" — under Lake Ontario. From there, four automated sidewalks whisk you to a bank of elevators at the other end to get you to the mainland — and a five-minute taxi ride to Bell Lightbox, ground zero for the festival. — E.V.



The Billy Bishop Toronto City Airport pedestrian tunnel.



1939-2015

Remembering WES CRAVEN

His movies — from his first, 1972's *The Last House on the Left*, through hit franchises *Nightmare on Elm Street* and *Scream* — could be unsettlingly violent. But the master of horror, who died Aug. 30, was, as his colleagues recall here, alternately playful and serious, joyous and kind



The screenwriter recounts how even as a novice he was welcomed onto the set of *Scream*, where the director he so admired treated him to a master class

BY **Kevin Williamson**

I REMEMBER MY FIRST WES experience. It was watching *A Nightmare on Elm Street*. I was a kid from Goose Creek, N.C., in my freshman year of college. I had skipped classes and went to a matinee on opening day. It was early, and the theater was mostly empty. I sat there, scared out of my



The Ghostface mask as it first appeared in 1996's *Scream*. From left: Cox, Kennedy and Campbell react with fear in the film.



mind. I had to get up several times and walk around. I was so tense, my leg kept cramping. Finally, I just stood in the back, near the exit, watching. The movie was simply too scary. If anyone questioned it before, with this film Wes had clearly earned the title Master of Horror.

I would ask him years later, on set, how it felt to have that title. He joked, "I don't know. You should ask John Carpenter." Fair enough. But *A Nightmare on Elm Street* was revolutionary, and his work was astonishing and masterful.

I remember my first work meeting with Wes. I had been summoned to his home. He had just become the official director of *Scream*, and he had notes on my script. I got lost on my way to his house in the hills. I was late. I was so nervous, I was visibly shaking. This is the Master of Horror. What if he's a real horror? What if he hates my script? But he wasn't, and he didn't. His notes were production concerns and typos. He was very thoughtful, kind and sweet with a gentle, quiet nature. I remember the props he had around his house, little memories from his previous films. There was a stuffed dog from *The People Under the Stairs*, the Freddy gloves with finger blades enclosed under glass. I did everything I could to not to fan-boy freak on him. His house was a Wes Craven museum. I was in heaven. He said making a movie was a huge undertaking. Each project is comprised of blood, sweat and tears. The props were his memories of each unique experience.

Scream was my first film, my first set experience. I was a virgin. There's one on every show, and I was the one on *Scream*. And Wes embraced me from the start. He let me be a part of the process. I didn't know at the time that this was unheard of on a set. Most directors would have grown annoyed by the writer dogging their every step, asking questions, whispering constantly in the background — but Wes allowed



For an actress, even one covered in corn syrup masquerading as blood, working with the director was like child's play **BY Neve Campbell**



it. He said it was exciting to see my enthusiasm, and it was always nice to have “set virgins” for this very reason. They’re contagious. They remind everyone why we’re here — to make magic. I’ve never forgotten that.

I remember the first day of shooting. It was raining and freezing. We were huddled in a video village outside a remote house in Northern California while Drew Barrymore was answering a phone inside. It was first-day chaos. I was soaking up every moment. I overheard a conversation Wes was having with the DP about a Dutch angle. He saw me listening, my face a question mark. He pulled me aside and explained. “First ring. Everything is in its proper place. But with the second ring it’s time to give the audience their first moment of dread — with a slight shift in perspective. They shouldn’t notice it. It needs to be subconscious at this point.” So, here is the director of the movie, in the middle of his stressful, busy first day giving this novice kid from Goose Creek a master class in building tension. Beyond his filmmaking brilliance, it is his kind nature and quiet grace I will remember most.

As I sit at my desk, writing this, I look to my office shelves. I see the *Scream* mask on display. I keep props now, too. They’re my memories.

Scream changed my life forever. Knowing Wes Craven changed my life forever. I am grateful. I am blessed. And I know the impact of his work will be with us forever. As the Master of Horror, he has made his mark in cinema. And, by knowing and working with him, I can also attest he is the master of kindness, grace, class and poise. Thank you, Wes. I will forever cherish the moments we spent together, the unique memories comprised of blood, sweat and tears. I will carry our memories always. Rest in peace, my friend. **THR**

I’M HIDDEN IN A CLOSET, CROUCHED DOWN, covered in corn syrup, hyperventilating. I hear Wes Craven’s normally soft voice boom through the wall behind me as he screams, “Action!” I leap out of the closet heaving my body toward Skeet Ulrich and dig the end of an umbrella into Skeet’s chest as he flies backward, thumping to the floor seemingly dead while blood oozes out of a gaping hole in his ribs. We cut, and from behind the monitor I hear a childlike giggle. Wes is beside himself. He can’t stop laughing. His over-6-foot-3 figure and long limbs float into the room like a gazelle as he chuckles away. “That was great,” he says with a boyish excitement.

It comes from the top, the energy on a set. The energy of a director dictates whether the crew and cast are going to feel an excitement and enthusiasm about the project they are making. Wes Craven loved to play! On set, he was like a kid in a candy store. He

loved what he did, he was great at it, and he was grateful for it. You could feel that across the room from him — gratitude, elation, a childlike enthusiasm mixed with a quiet but steadfast confidence.

In 1995, the majority of our cast were nobodies. Apart from Drew Barrymore and Wes Craven, the names Neve Campbell, David Arquette, Jamie Kennedy, Matthew Lillard, Skeet Ulrich and Rose McGowan were meaningless to most households. Even Courteney Cox was only on her second year of *Friends* and just about to skyrocket. Our now-hugely successful writer, Kevin Williamson, was just starting out.

Little did we know that our few months in the sleepy little town of Santa Rosa, Calif., would bring about a resurgence in a genre that had been deemed dead for years. Little could we comprehend the great success each of us would be gifted from having the opportunity to make *Scream* with the great Wes Craven. Our lives would not be what they are without having worked with Wes. The love and passion came from the top, it shines through his work, and his crews and cast will remember him as one of the best.

“We are overwhelmed by the outpouring of love, support and admiration for Wes. It soothes our broken hearts to know that you loved him as much as we did.”

— Craven’s wife, producer Iya Labunka

Why the co-founder of New Line Cinema bet on Freddy Krueger: “The whole world understands nightmares”

BY Bob Shaye



WE PUT A DEAL TOGETHER TO MAKE *NIGHTMARE ON ELM STREET*. We didn’t have any money. I think I convinced Wes to take \$5,000 for the option. It didn’t matter to me that everyone else had turned it down, because you’re able to go over things other people had already picked over and find a gem, and that’s what this turned out to be.

I had found a guy who had produced a couple of successful American films, a hail-fellow-well-met Yugoslavian car sales executive who liked the story a lot and, probably more importantly, his girlfriend liked the story a lot. He initially put up an important part of the equity financing. Then he fell out, then other people fell out. We had a home video sale, but that got sticky. But [New Line was] in need of product that would bring us some income, and we thought this would be a perfect Halloween picture, so we had a start date we had to adhere to. And so we started preproduction, and I was funding it out of my own pocket, trying desperately to put together the funding of the movie.

Wes had this quite brilliant idea to hire a Shakespearean actor, Robert Englund, to play the villain, a Gollum actually, who wasn’t supposed to say too much. The tradition used to be you hired a stuntman to play the bad guy because they always got the crap beat out of them, and they knew how to take it. Instead we hired Robert, who was a good guy and a terrific actor to boot. He didn’t mind a few bruises when it came down to that. The comedy one-liners, I think, we’re very much Robert’s idea. There was a lot of growth in the character from when we got started. — AS TOLD TO GREGG KILDAY

Craven and Weinstein in 2000.



Was *Scream* comedy? Horror? The one thing the head of Dimension Films knew is he wanted Craven to direct it **BY Bob Weinstein**

I HAD NEVER MET WES. I KNEW HIM FROM HIS MOVIES only. I was a big fan of *The Last House on the Left*, and *Nightmare on Elm Street* scared the hell out of me. So when *Scream* came along, he was most definitely my first choice. As careers go, though, Wes had just come off a picture called *Vampire in Brooklyn*, starring Eddie Murphy, and it was a horror comedy, and at the time Wes wanted to stay away from anything that was funny within the genre of horror. It wasn’t so much his assessment of the script as an assessment of where he was coming from career-wise that made him reticent to even look at something that gave him a flashback nightmare of his last film experience. But Wes and I kept the dialogue open, and over the next several weeks and months, we got to know each other on a professional level and somewhat personally until he decided *Scream* was something he could put his heart and soul into.

When the script first went around, a lot of people who read it looked at it as a comedy with elements of horror, because it was so damn funny. I remember asking Wes and Kevin [Williamson], “Tell me, is this a comedy with horror, or is it a scary movie that has elements of wit and sarcasm?” They said, “Don’t worry, Bob, you bought the right movie.” Wes promised me he’d scare the hell out of everybody, and he delivered. He scared the hell out of a hell of a lot of people during his lifetime. And that gave him an endless amount of joy. And it also was just a joy to sit and listen to him talk about fear and psychology and what makes people afraid of things. — AS TOLD TO G.K.

L . A . ' S L A S T R E A L E S T A T E

The 157 acres atop Beverly Hills has traded hands from the Shah of Iran's sister to Merv Griffin to the mogul behind Herbalife. Then came unknown Chip Dickens, who managed to procure the property for no money at all. Now, The Vineyard, as it's known, is on the market and the strange, stressful story behind the \$1 billion property can be told

BY SCOTT JOHNSON

PHOTOGRAPHED BY JOE PUGLIESE

"I fell in love with it as soon as I saw it," says Dickens, photographed July 31 on the grounds of The Vineyard Beverly Hills.

STANDING ATOP A VERDANT SUMMIT NEAR Benedict Canyon, Brad Pitt smoked a cigarette and gazed toward the ocean. A gentle afternoon sun played over the chaparral and sage below. It was 2002, and Pitt had come to Beverly Hills to take stock of a coveted piece of real estate. From the San Gabriel Mountains to Malibu, Los Angeles stretched out in a quiet, glittery panorama. It

was the highest peak for miles, a true king's plot. He turned to Gary Morris, a developer and friend. "So?" mused Pitt. "You think I should buy this?"

Morris told Pitt that if he "made another movie or two," he could probably afford it. An L.A. native with salt-and-pepper hair and a wiry frame born of years of ultra-marathons, Morris knew better than to be more than a sounding board. He had

watched as one figure after another became entranced with the property known as The Vineyard Beverly Hills before moving on. A few years after Pitt's visit, Tom Cruise placed about 3 percent of the \$25 million sale price for one lot in escrow. But on the last day before the transaction went "hard," locking the actor's money in, Cruise's business manager canceled the order,

T R O P H Y



according to multiple people familiar with the transaction. There had been other offers, and yet two decades after Morris first got involved, a single house never had been built.

Perched on a summit ridgeline with huge views looking down on the homes of some of Hollywood's biggest stars, The Vineyard is one of the last undeveloped plots in Beverly Hills, and arguably the

most impressive. Visitors can peer down on estates belonging to Warren Beatty, Seth MacFarlane and the rooftop mansions of Beverly Park. For decades, the 157-acre property has bewitched some of Hollywood's most illustrious residents, from Merv Griffin to the Shah of Iran's sister. With little money, no real estate license and a lot of gumption, the de facto owner for the past

11 years has been Charles "Chip" Dickens. "I'm the most improbable character in this whole thing," Dickens, 54, tells *The Hollywood Reporter*. His main partner is an amiable convicted felon named Victorino Noval; together, the two now are marketing The Vineyard for \$1 billion.

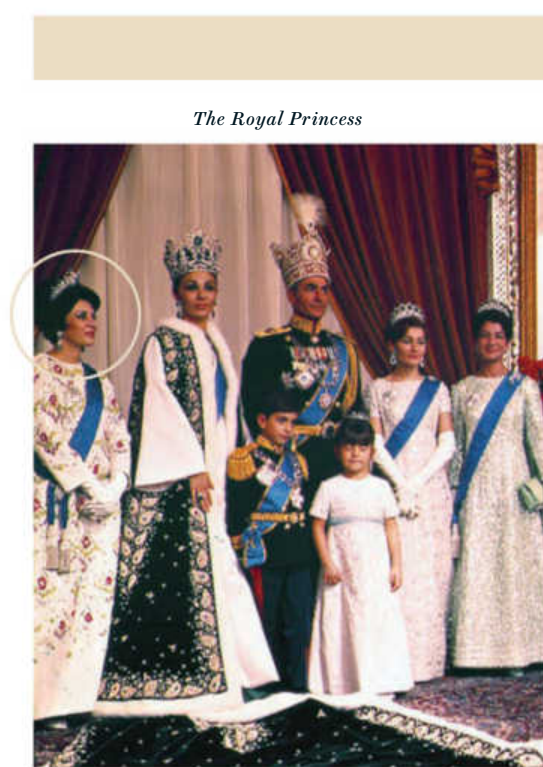
The saga behind one of the most pedigreed and controversial pieces of property in L.A. could be

torn from the pages of a Coen brothers script. After 15 years of intense legal drama over ownership, family squabbling and an inheritance, The Vineyard might be changing hands again. And what once was no more than a dusty mountaintop has been transformed into an exquisite plateau with a helicopter pad and ample room for any architect's wildest fantasies. "It's the most spectacular property anywhere in Los Angeles," says Robert Mann, an attorney who is familiar with The Vineyard. Now, with real estate prices soaring in Los Angeles and foreign buyers pouring in, The Vineyard is poised to be the most talked-about trophy property in years. "This is one of the most exceptional properties I've ever seen in my 30-year career," says Jeff Hyland, whose agency, Hilton & Hyland, has exclusive rights to The Vineyard. "This is as good as it gets."

LONG BEFORE PITT OR CRUISE, THE Vineyard was a prized plot. Hollywood producer Jack Bean and his wife, actress Mitzi Gaynor, owned a piece before selling during the late 1970s. Title deeds indicate a single buyer purchased several small lots and possibly combined them. Around this same time, a Middle Eastern princess also became interested. Shams Pahlavi was the elder sister of Iran's last shah, Mohammad Reza Pahlavi. The princess, a convert to Catholicism who loved animals, left Iran for the U.S. during the 1970s and settled in California with her second husband, a former minister of culture and art.

Shams had lush tastes and an affinity for grand building ventures. In 1966, she commissioned architects from the Frank Lloyd Wright Foundation to build a huge palace for her in Karaj, on the outskirts of Iran's capital, Tehran. Completed in 1972, the 50,000-square-foot Pearl Palace (*kakh-e Morvarid*) was a sensuous wreath of circular and crescent-shaped buildings that included a zoo, gold faucets and a spiral ziggurat leading to the princess' bedroom, which was adorned with a \$25,000 gold bedspread. According to Abbas Milani, director of Iranian studies at Stanford who has done extensive research on the shah's global financial movements, Princess Shams was a crafty operator. "When I began to look and asked about her financial dealings, it became clear that she was very much involved in shenanigans," says Milani. "She clearly had a lot of money when she left." Milani says he found evidence that Shams might not have paid the architects who designed the palace what they were owed and that she might have left Iran with as much as \$700 million in tow.

While other members of the Pahlavi dynasty made headlines buying land on Spain's Costa del Sol, or in Paris, New York and New Orleans, Shams looked to Beverly Hills. People familiar with The Vineyard indicate she purchased it around 1977 (*THR* was unable to locate a title in her name). According to Morris and others, Shams began grading and permitting the slopes. "They were going to create this grand plateau for a single estate," says Morris. "And that was really going to be for the shah — but it was not going to be in his name." According to Reza Farahan, one of the stars of Bravo's hit reality TV show *Shahs of Sunset* who is well acquainted with the



The Royal Princess

SHAMS PAHLAVI

The elder sister of the last Shah of Iran, she bought The Vineyard during the mid-1970s but abandoned plans to build there after the 1979 Iranian Revolution.



The Billionaire Playboy

MARK HUGHES

The high school dropout, who formed Herbalife and grew it into a global behemoth worth more than \$1 billion, owned The Vineyard before dying in 2000.

The Developer



GARY MORRIS

The longtime L.A. real estate developer has been involved with The Vineyard for two decades, working with numerous owners and suitors of the property.

The Trustee



CONRAD KLEIN

A former Herbalife executive and good friend to Hughes, he became one of three trustees who oversaw Hughes' \$400 million estate, including The Vineyard.

The Ex-wife



SUZAN HUGHES

A court reporter, Mark Hughes' third wife and mother to Hughes' only son, Alex, she frequently was involved in lawsuits related to The Vineyard.

The Heir



ALEX HUGHES

Now 23, Alex is the beneficiary of the \$400 million Mark Hughes Family Trust, which remains locked in a legal battle with Dickens and Noval.

The Dealmaker



CHIP DICKENS

Originally from Atlanta, he bought The Vineyard for no money down in 2004, helped develop the property and held on to it for more than a decade.

history of Iranian-owned real estate in L.A., Shams (who had another home in Beverly Hills) was planning to build on The Vineyard until January 1979, when long-simmering tensions turned into revolution in Iran. In Los Angeles, Iranian students marched up to the princess' property and threw Molotov cocktails. "They set a Beverly Hills police car on fire, chanting, 'Death to the Shah,'" says Farahan. "Ayatollah Khomeini was ordering executions left and right across the world, and here was Shams, super high-profile, living in a house in Beverly Hills, and owning The Vineyard — she would have been giving those thugs a road map." Farahan says the shah called Walter Annenberg, who offered the princess refuge at Sunnylands, his estate in Rancho Mirage, Calif., until she moved to a home in Santa Barbara, where she lived until her death in 1996.

Shams' decadent plans for The Vineyard faded, and the property sat fallow until 1987, when Hollywood mogul Merv Griffin, then 61 and unmarried, bought it. Like Shams, Griffin's tastes in architecture were extravagant. He'd later buy The Beverly Hilton, casinos in Atlantic City and the Bahamas and a Palm Springs resort. In

an early encounter, Griffin took Morris aside and asked, "What's the biggest house in L.A. right now?" Morris looked into it and came back a few days later: Producer Aaron Spelling's house, then under construction, was on track to be more than 56,000 square feet. Recalls Morris: "And then Merv said to me, 'You know, the house I want is about 58,000 square feet.'"

But when Morris began to crunch the numbers, he ran into trouble with fire department officials, who said that The Vineyard's acreage would necessitate a second exit and entrance to meet city codes. He reworked the zoning to reduce the number of buildable plots down to six and offered up several acres on the fringes to the Santa Monica Mountains Conservancy, which placated city officials. Morris carved off the top of the mountain, moving 1 million cubic yards of dirt, roughly the equivalent of a football field piled 160 yards high, to level it out. During the grading, one of Morris' contractors was killed when a scraper he was driving along a hillside flipped.

But then Griffin started having trouble with his holdings. "Merv [wasn't] doing as well financially as the world thinks he [was] doing financially," says Morris. With so many properties

The Hollywood Icon



MERV GRIFFIN

The Hollywood media mogul bought The Vineyard in 1987 for \$4 million and sold it in 1997 for \$8.5 million but never built a home on the property.

The Partner



VICTORINO NOVAL

Born in Cuba, Noval was convicted of tax evasion and mail fraud before becoming Dickens' partner, bringing a wealthy Middle Eastern investor on board.

The Realtor



JEFF HYLAND

A partner in the high-end Beverly Hills-based real estate firm Hilton & Hyland, Hyland has been involved with The Vineyard for years and now has the exclusive rights to sell it.

in development, The Vineyard took a backseat. Griffin's purchase of The Beverly Hilton within the next year seemed to satisfy his grandiose designs, and he asked Morris to "quietly" put The Vineyard on the market.

It wasn't long before Herbalife founder and CEO Mark Hughes got in the game. A billionaire entrepreneur and Hollywood playboy, Hughes (with just a ninth-grade education) had launched Herbalife in 1980 at age 24. Within 20 years, it was a global behemoth with an estimated worth of nearly \$1 billion and distribution in 50 countries. Then, in his early 40s, Hughes, who was married to his third wife, Suzan Schroder, a certified court reporter and former Miss Petite USA, bought The Vineyard from Griffin in 1997 for \$8.5 million, a deal brokered through Hyland (the *Los Angeles Times* reported at the time that it was the most expensive property ever sold in Southern California). Hughes' close friend and attorney Conrad Klein, a real estate buff, and others urged him to develop it. Hyland suggested that Hughes consider hiring star architect Richard Meier, who had just completed The Getty Center. Hyland arranged for Meier to give Hughes, himself and Klein a personal tour of the Getty before it opened

to the public. "It was unheard of," says Hyland. "Like having Picasso showing you how he paints."

Hughes envisioned a 45,000-square-foot Mediterranean villa with tennis courts, a million-gallon pond and a wildlife sanctuary. On many evenings, he and Morris would sit and fantasize about the palace they would build. "Mark would look over to me and say, 'This is f—ing awesome, isn't it?'" recalls Morris. Hughes had budgeted about \$100 million for his gargantuan dream.

Hughes and Suzan divorced in 1998, and Hughes married his fourth wife, Darcy LaPier, another former beauty queen, in 1999. By this time, Hughes lost interest in The Vineyard. He turned his attention to a Malibu house he and LaPier shared instead. "[The Vineyard] was too big for [LaPier], too grand," says Klein. During the evening of May 20, 2000, during his grandmother's 87th birthday celebration, Hughes collapsed. He died the next day. According to news reports, a coroner's report later determined the 44-year-old's death had been caused by a toxic overdose of the antidepressant doxepin mixed with alcohol. Hughes' 8-year-old son, Alex, his only child, stood to inherit his father's fortune, an estate that included The Vineyard, when he turned 35. (Alex, now 23, declined to speak to *THR* for this article.)

Hughes had entrusted the management of his estate to the Mark Hughes Family Trust, which was run by Alex's paternal grandfather, Jack Reynolds, and Herbalife executives Christopher Pair and Klein, the latter of whom acted as the principal trustee. Hughes had stipulated that Suzan, Alex's mother and legal guardian, be treated as if she had "predeceased" him, according to trust documents (Suzan says her divorce included joint custody and child care). Klein now had a fiduciary duty to responsibly oversee Alex's inheritance, and he began to pursue options that would result in development of The Vineyard.

ONE DAY IN AUGUST 2003, A JOVIAL 6-FOOT-1 man with a wisp of a graying mustache and an insistent but friendly demeanor ambled into Klein's office. In a Southern drawl, he introduced himself as Charles Dickens but said his parents had called him "Chip" and so should most everybody else. Bright-eyed and eager, Dickens told Klein that he had come to Los Angeles because he had heard about a fantastic piece of real estate and he wanted to figure out a way to make a deal that would work for everybody.

At first glance, Dickens seemed an unlikely high-end real estate operator. He had grown up in a "Christian household" near Atlanta and had been a high school football star. He received a scholarship to play quarterback at Tennessee Tech, near Nashville. He preferred the field to the classroom and got mediocre grades. But Dickens had paid attention when a political science professor had told him to "find out what the professor wants and give it back to him." In the manner of people who live by creeds, Dickens made this one his own: "That's my philosophy."

After three years of college, Dickens dropped out and worked his way into a couple of business deals. One, during the 1996 Summer Olympics, involved selling tickets, which he says earned him

the sobriquet "The Ticket Master" among local businesses. Dickens wanted to get his hands onto something big, something truly spectacular. He hadn't yet earned enough to retire with any of his ventures in Georgia, but he had proved himself a hard worker with ambition and drive. And he also had developed connections to several wealthy investors — one of whom approached Dickens in 2003 with an opportunity in L.A.: Would he go there on behalf of another group of investors in Chicago and meet with an L.A. attorney who was working on a deal? Dickens jumped at the chance.

Two days later, Dickens was sitting in an office on Sunset Boulevard with a business, entertainment and IP lawyer named David Rudich, who was working with the Chicago investors on putting together a \$20 million offer for the property. Dickens was casual, wearing jeans and a polo shirt; Rudich wore an expensive suit. Dickens found him intimidating. Rudich took Dickens for a drive that day, through Beverly Park, a star-soaked gated community of 60 or so large homes. Along the way, Dickens asked (as he later recalled in court testimony): "I'm not as smart as you guys. I'm not as astute. What do you need me for?" Dickens says Rudich told him he had orchestrated part of a deal but needed more funds than the Chicago group would contribute. As they reached the summit where Tower Grove Drive ends, Dickens took one look at The Vineyard and fell in love. "I gotta figure this out," he thought.

The deal with the Chicago group sputtered along. But that afternoon had whetted Dickens' appetite. He started working on the problem on his own. Everything was conspiring against him. He hardly knew anyone in L.A., and he had no money of his own to make a deal. Dickens says he realized that his best chance of finding a way into the deal was to meet directly with the people who controlled The Vineyard. Dickens says he drew funds from his financial backer in Atlanta and paid an L.A. attorney a \$50,000 finder's fee for an entree to the man whose name kept coming up — Conrad Klein. A few days later, after securing an appointment, Dickens strolled into Klein's office for the first time.

Klein is a short, gruff man, now 87 but then in his late 70s, who enjoys a good Dr Pepper. He and his wife, who recently retired as presiding justice of a California Court of Appeal district, live in a beachfront apartment complex in Santa Monica. A former Air Force JAG officer, Klein cut his teeth as a tough litigator for legendary L.A. attorney Harry Weiss before eventually going to work for Hughes with three lofty titles: executive vp, senior consultant to the president and chief business affairs officer. After Hughes died, Klein and Suzan Hughes began clashing frequently about The Vineyard and other issues related to the Mark Hughes Family Trust. They were in court repeatedly as Suzan tried to have a greater say in how the trust was administered. "I originally planned on trying to develop the property with the trust," says Klein. "When I say 'I,' I mean the trust I had." He bided his time as the property's value rose. As trustee, he says he drew a "pretty good" salary. According to Klein, a judge had declined to rule but said that he was free to develop it, but if a financial loss occurred, he wouldn't be exempt from litigation.

A few land speculators had approached, but none of the deals went anywhere. “More hopeful people and crooked people were interested,” Klein tells *THR*. “The hopeful people couldn’t come up with the money, and the crooked people never intended to come up with the money. So, deal after deal didn’t go anywhere, and these people gave up.” Meanwhile, the deadline for the zoning regulation requiring that the property have a “tract map” — a complex subdividing process usually undertaken by developers — was approaching. If the tract map wasn’t completed by September 2004, the possibility that more than one house could ever be built on the 157 acres might vanish forever, agree Klein and other parties familiar with the property.

Klein says Dickens struck him as smart, a hungry go-getter. Through back channels, Klein investigated his new acquaintance and concluded that though Dickens didn’t have much of a formal education, he was ambitious and hard-working, with “a very high IQ.” Klein and Dickens began spending a lot of time together. “He was a very smooth salesman, and I don’t want ‘smooth’ to be a word of derogation,” says Klein. “He knew what he wanted. He was a poor boy.” Soon, the “poor” hustler from Atlanta and the experienced L.A. lawyer were, they agree, becoming fast friends. Other people familiar with their relationship put forward a different view. “I guarantee you 100 percent that Conrad was thinking Chip was a dupe,” says one person who knows both men well and was familiar with the deal. “Conrad is a very Machiavellian guy. Very. Extremely. But from the first moment, Chip figured this out.”

Over the coming months, Klein and Dickens met constantly. They had long talks in Klein’s office, or over lunch at Via Veneto and La Cachette Bistro in Santa Monica. They went to events together, like the King Tut exhibit. Dickens says he began to see Klein as a sort of father figure. “I could sit with him for hours,” says Dickens. “I was consulting him on everything. I did my MBA sitting at Conrad’s feet. I learned everything I know from him.”

Dickens reckoned that more than anything else, Klein wanted to stay in the real estate game. “Conrad had to figure out how to develop it without being the developer,” says Mann, who was hired to facilitate the deal between the two. “That’s what this whole thing was about. Chip was the only guy smart enough to figure out in about five seconds that Conrad did not want to sell, that he wanted to develop.” Even as their relationship blossomed, Dickens tried to get Klein to reduce the price for a down payment on the property. Klein, always negotiating on behalf of the Mark Hughes Family Trust, eventually agreed to accept a \$2 million down payment on the \$20 million Chicago deal, which increasingly was becoming anemic, says Dickens. And while others had soured on Klein in the past — and he on them — Dickens used their good relationship to his own advantage. “I found favor in his eyes,” says Dickens. “I enjoyed it.” But by winter 2003, the investors were bickering with each other and still hadn’t come up with the \$2 million.

Crunch time arrived that winter. On the afternoon of Dec. 15, 2003, Dickens went into Klein’s

office. Despite his good standing with Klein, Dickens and the other investors had failed to raise the money. “We were dead in the water,” Dickens later recalled in court testimony. He decided to play his last card. He sat down across from his mentor. In court testimony later, Dickens recalled, “I went by to tell him how much I really appreciated learning from him, being with him ... and that it was a sad ending, but I had to go home. But before I left, I wanted to ask him one — one last question.”

Then Dickens dropped a bombshell: “I want you to give it to me.” Dickens called this new option “The Chip Deal.” In court, Dickens said, “I wanted him to give me an option to finish the [tract map] and potentially buy the property.”

Klein, agree both men, wasn’t happy.

“He said I was out of my mind,” recalled Dickens in court, “and as much as he liked me, I should go home and have a nice Christmas.”

“I understand,” replied Dickens, retreating. He left, planning to return after Klein mulled it over.

He came back at 5 p.m. As Dickens later said in court: “He put his feet up on the desk and says, ‘Let’s talk about the Chip option’ ... so I knew I had a chance. At least I wasn’t going to go home that night.”

Klein, who as a trustee might have been exposing himself legally if he developed the property himself, says Dickens had demonstrated enough initiative and native intelligence to convince him he was the man for the job. “You get the tentative tract map work complete, on time, and I’ll do the deal with you,” Klein recalls telling Dickens.

In an arrangement they hammered out, Klein agreed to give Dickens an option to buy the land for \$23.75 million in cash if Dickens could complete the entitlement work before deadline, according to court records. As owner of the first title deed, the trust would recoup its money in the event of a foreclosure or a sale. “Chip is a very good salesman,” says a person who has worked with Dickens for more than a decade. “He can make people do things that ordinarily they would never do in a million years. Loan money. Do work for no money.” Klein says he had his own rationale for the deal; in the event of a foreclosure, the trust wouldn’t lose anything. One close observer of these dealings believes Klein viewed the whole transaction favorably because he thought his influence over Dickens never would be challenged. “Envision a Pinocchio and Geppetto kind of relationship,” says this person. “If I’m the trustee, I want to have maximum control over who’s doing what. If I’m Conrad, and I sell to somebody who’s got more money than God who just tells me, ‘Conrad, get the f— out of the way. I don’t need you; I’ll just pay you off,’ I’m no longer in a powerful position.” Meanwhile, Dickens says he surmised, correctly it turned out, that Klein’s involvement also ensured his own survival as a player — and if he was smart, and luck stayed with him, he might just be able to pull it off.

As Alex’s legal guardian, Suzan Hughes says she vehemently objected to the idea of selling The Vineyard at that time. As a continuation of terms laid out from the Chicago deal, Dickens tells *THR* (and has testified in court) that he arranged for a \$250,000 payment to be made to Suzan Hughes

for her consent, confirmed by a contract dated Jan. 9, 2004. Suzan, however, now says she never understood all the details. “I was stunned,” she tells *THR*. “I never saw a sale. I never saw anything to sell the property. I thought the \$250,000 was for the tract map. The point is, they were scheming. There’s only one person they had to fool, and that was me.” Last year, in comments published in *California Lawyer*, Suzan said she had accepted the payment but insisted that Klein told her he had secured an all-cash transaction for The Vineyard. “We had nothing to do with [the payment],” says Klein.

With Klein’s approval, Dickens moved ahead. The trust loaned Dickens \$1.5 million to complete the entitlements and the tract map. Dickens delivered in August 2004, a month before his latest deadline. A month later, surprisingly, Klein and Dickens modified the terms of their deal, turning what had been an all-cash purchase into a seller-financed purchase. In this new arrangement, according to court records, the trust now would loan the \$23.75 million to fund the transaction. “The value of the property was always higher than the amount of money Dickens owed,” making it a smart investment, says Klein. Suzan says she was taken aback by the sale. “The trustees never explained to me ... that they were going to sell the property for no money down to a man with no money, no financial backing and no real estate experience,” she was quoted in the *California Lawyer* story. But one attorney close to the deal disputes this. “I never thought it was appropriate for Klein to do what he did,” says this attorney, who asked for anonymity. “But Suzan made a deal with the devil because she was paid to withdraw her objection to all this. And she did. If Suzan was the legal guardian and she decided to sell Alex’s mountain for a few pieces of gold, that’s a decision she has to live with. She could have said no.” On Sept. 16, 2004, Tower Park Properties, an LLC Dickens had formed, signed the deal with the Mark Hughes Family Trust. Chip Dickens effectively was the owner of The Vineyard without spending a penny of his own.

In the wake of “The Chip Deal,” real estate brokers, lawyers and people familiar with the history of The Vineyard watched on in blurry astonishment. “A lot of people in town were utterly bewildered by what had happened,” says an attorney who asked not to be identified. “[Chip] pays no money and nothing to develop the property. It was unheard of. [The Vineyard] was the best deal in town by a country mile.”

With the tract map completed, the value of The Vineyard climbed, say people familiar with the property. Offers started flooding in. “The money



is all going into the property, and the value's going up, up, up," recalls a bemused Morris, who still was the developer, now working with Dickens and Klein. In 2006, Klein loaned an additional \$12 million from the trust for construction costs, according to court records. Dickens, who still was living in Atlanta and commuting to L.A. every week, now could develop the property so six high-end estates could be built. The first real offer was for \$34 million. Other offers for the whole property went up from there: \$44 million, then \$50 million, then \$55 million. "Giddyup, giddyup, giddyup, it keeps going up," laughs Morris. "Seventy-four million, then \$104 million. Every time an offer comes in, Chip evaluates it — but so does Conrad." Over and over again, the duo declined to sell. Other times, the offers fell apart.

moving fast enough and that at least some of the money wasn't being spent wisely. So far, Dickens had stayed on Klein's good side. But not everyone was so fortunate. In early 2008, Klein, Morris and several contractors were meeting in a construction trailer on The Vineyard discussing the development projects underway. "We're way over budget and running out of time, and I'm sitting in on the meeting because I'm still the biggest creditor, and I want to know what they're doing," recalls Klein. An argument ensued. Klein became visibly irritated. "Conrad just goes, 'That's it,'" recalls Morris. "Literally he just gets up and walks out. I followed him out and said: 'Conrad, you can't do this! There's a grading contractor sitting in there who's owed a lot of money.' He was getting real cautious, starts pulling back." According

imperiled Dickens' hold on the property. Jarred by Klein's decision, another of Dickens' creditors, a real estate company that had obtained a second trust deed, began foreclosure proceedings. In summer 2008, Dickens responded to these threats by filing for Chapter 11 bankruptcy. It was Klein who had pulled the funds, but it also was Klein, says Dickens, who now told him that declaring bankruptcy would allow him to reorganize his debt and, perhaps, keep the property. "I think he's said that I told him to file bankruptcy, and the answer is I never told him to do anything," says Klein. "I was always very careful not to." But while not exactly up for grabs, the fate of The Vineyard suddenly was in doubt. In this corner of Beverly Hills, an epic legal battle was about to begin.



Morris, Dickens, Klein and an army of contractors spent two decades and millions of dollars to transform a once-dusty hilltop into a property that is graded and zoned to handle up to six estates with unrivaled panoramic views of Los Angeles.

Says Hyland, who had obtained an exclusive right to sell the property, "I've had offers of \$50 million per lot." Dickens recalls one incident when he and Klein were talking on the phone to a potential buyer with a solid offer of \$103 million. Dickens says Klein put the buyer on hold. "If he'll pay \$103 million, he'll pay \$107 million," Dickens says Klein quipped.

"Their view was, 'This is nice, but we can do better,'" says Morris.

By 2007, the deal with Cruise was ramping up. Dickens says the actor had imagined having a large house on the uppermost plot. Another plot was going to be used as a soccer field for his kids. But by early 2008, the deal was dead, and more than \$9 million of the initial \$12 million credit line had been spent on contractors and development. Klein says he felt that things weren't

to Mann, who also was present, when the group met again, Klein announced that, for the time being, no more money would be available. "I said, 'I'm not giving you anymore money, that's it,'" Klein tells *THR*. Mann says it was a "portent of the future," adding, "He with the gold makes the rules, and that was Conrad."

Throughout his arrangement with Dickens, Suzan, in her role as Alex's guardian, had exerted constant pressure on Klein to foreclose on Dickens and find a more suitable buyer, one who could bring in his own funds. Debt had started to build. And, despite the solid relationship Dickens and Klein shared, Dickens had, technically at least, been in default from the beginning, as he later testified in court. Eventually, Klein's decision to pull the rest of the funding from the \$12 million line of credit set off a chain reaction that

THE CONTOURS OF THE LEGAL STORM THAT ensued are vast and complex. But within the space of a few years, the players who had been battling over The Vineyard settled into new and uncomfortable relationships. As Dickens maneuvered to get out of bankruptcy, he hired a lawyer who was prepared to make a case that Klein could be sued for "lender liability." On April Fools' Day 2010, a federal judge ruled that Tower Park Properties successfully had emerged from bankruptcy and Dickens was declared a debtor in possession — still in charge of The Vineyard. Dickens had a four-year plan to develop the land and, having reconciled with Klein, had secured another \$7 million loan from the trust for developing flat lots, a road, helicopter pad and generator system. But no sooner had he emerged

CONTINUED ON PAGE 76

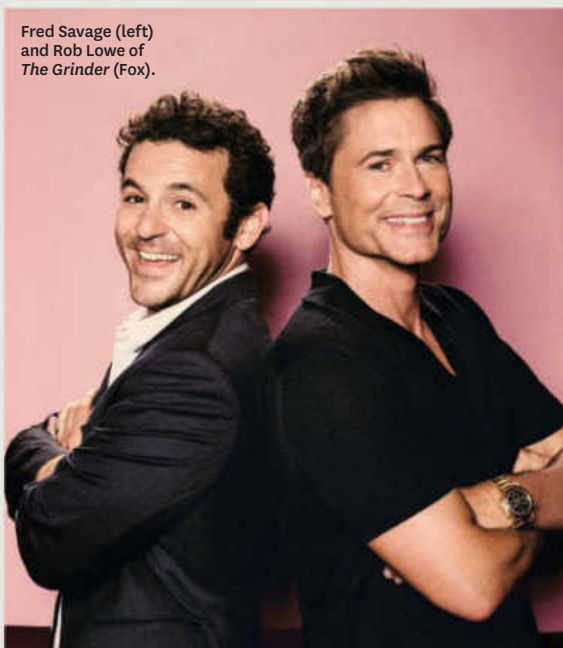
Will the Next Cookie Please Stand Up?

Too much TV? Maybe. This fall, 22 new broadcast series will be among the 400 across the dial. Still, the hope of a breakout (see Fox's *Empire*) is all it takes for stars big (Rob Lowe) and new (Rachel Bloom) to step up to bat

by Bryn Elise Sandberg
photographed by Ramona Rosales

WITH A MONTH AND counting before another broadcast TV season was set to begin, NBC Entertainment chairman Robert Greenblatt stood before the industry's top critics and laid out exactly what keeps him up at night. "Too many shows," he said. "Not enough monetization. Fractured audience. Netflix doesn't report ratings. What did Nielsen do this time? And how do we find the next great comedy?" The rat-a-tat headline scroll drew laughs from his Beverly Hilton audience and served as a vivid reminder of the plight of a network executive in today's 200-channel universe. Of course, that won't stop the Big Five chiefs from adding a collective 22 new fall shows for the 2015-16 season — featuring a mix of familiar faces (*Scream Queens*' Jamie Lee Curtis, *Grandfathered*'s John Stamos) and titles (*Limitless*, *Minority Report*) — all vying to break through in a crowd of about 400 scripted series.

Fred Savage (left) and Rob Lowe of *The Grinder* (Fox).



“No one has a filter on this show. Whether you’re good or bad, you don’t have a filter, and that makes for excellent television.”

Emma Roberts, *Scream Queens* (Fox)

“Girl Who Kicks Butt,” says *Supergirl* star Melissa Benoist when asked what she would rename the CBS drama.



“It’s funny, but it’s rooted in heart,” says Stamos (left, with Josh Peck) of his Fox comedy *Grandfathered*.



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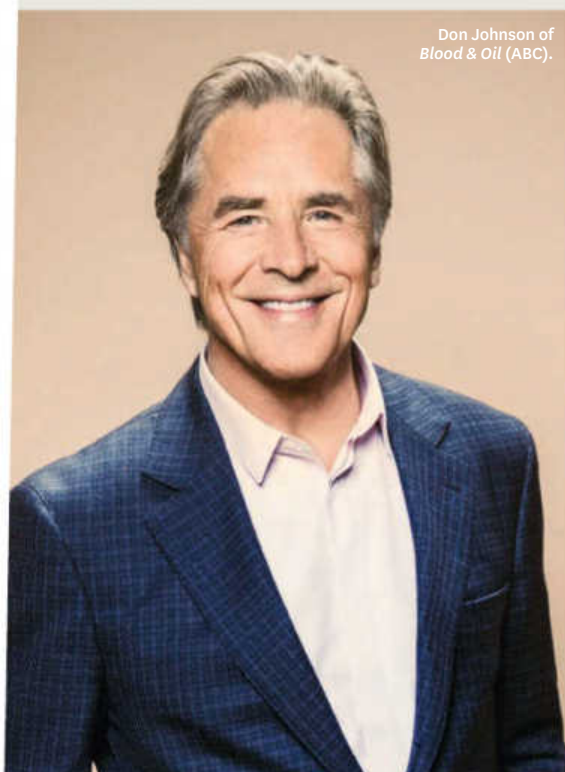
Jane Lynch (left) and Maggie Lawson of *Angel From Hell* (CBS).



“*Quantico* is *Grey’s Anatomy* meets *Homeland*,” says Priyanka Chopra, star of the ABC drama.



Don Johnson of *Blood & Oil* (ABC).



From top: *Scream Queens*’ Jamie Lee Curtis, Lea Michele, Nasim Pedrad and Abigail Breslin. “*Heathers* plus *Halloween* equals *Scream Queens*,” says Curtis, comparing the horror-comedy anthology to cult-classic films. Adds Michele, “Or *Scream* and *Mean Girls*.”

"I know how to work on the fly, and that will be a big part of this show," says the host of *Best Time Ever With Neil Patrick Harris* (NBC).



Jennifer Carpenter and Jake McDorman of *Limitless* (CBS).



Sullivan Stapleton and Jaimie Alexander of *Blindspot* (NBC).



"#YOSTFO: You Only See the Future Once."

Sands, on a hashtag that sums up *Minority Report*



From left: Wilmer Valderrama, Stark Sands, Laura Regan, Meagan Good and Nick Zano of *Minority Report* (Fox).

Wesley Snipes of *The Player* (NBC).



Zoe Lister Jones and Colin Hanks of *Life in Pieces* (CBS).





"If *Dancing With the Stars* and *The Muppets* had a baby, it'd be *Dr. Ken*. That's obvious."

Ken Jeong of *Dr. Ken* (ABC).



From top: Alyvia Alyn Lind of *Dolly Parton's Coat of Many Colors* (NBC); Morris Chestnut of *Rosewood* (Fox); S. Epatha Merkerson (left) and Yaya DaCosta of *Chicago Med* (NBC); Rachel Bloom of *Crazy Ex-Girlfriend* (The CW).

The cast of *Heroes Reborn* (NBC).



From left: Gyllenhaal, Kelly and Brolin prepare to take on the world's highest peak.



Everest

Jake Gyllenhaal and Josh Brolin headline the Venice Film Festival opener, a gripping account of the tragic 1996 trek By Todd McCarthy

FOR THE 99.9999 PERCENT WHO WILL NEVER CLIMB MOUNT Everest, the new 3D ImaX drama *Everest* provides plenty of vividly illustrated reasons to leave it off one's bucket list. However, there are quite a few reasons to see this robust dramatization of a 1996 trek on the world's tallest mountain that went disastrously wrong, from eye-popping visual techniques to finely shaded characterizations to the realistic details that give the film texture.

With its perilous premise and gallery of individuals, some of whom are destined not to make it, you could say *Everest* is a disaster movie in the old Hollywood sense — but it doesn't feel like one (that's a good thing): Director Baltasar Kormakur never goes in for cheap shots or sensation for sensation's sake. Telling the same story as Jon Krakauer's best-seller *Into Thin Air*, the film hinges on the freakish conditions that led to the deaths of eight climbers. Krakauer is present as a character (played by Michael Kelly of *House of Cards*), there to write an article for *Outside* magazine.

The fact that a few friendly Aussies are the tour guides may account for some of the film's accessibility; they're competent, reassuring types you'd feel good entrusting yourself to. Running Adventure Consultants is Rob Hall (Jason Clarke), helped out by logistics coordinator Helen (Emily Watson) and close friend Guy (Sam Worthington). Aside from Krakauer, those arriving from distant points to know what it's truly like on top of the world include big-talkin' Texan Beck (Josh Brolin), mailman Doug (John

Hawkes), middle-aged Japanese woman Yasuko (Naoko Mori) and two competing tour guides: American hippie Scott Fischer (Jake Gyllenhaal) and Russian tough guy Anatoli Boukreev (Ingvar Sigurdsson).

Based on weather forecasts, all the guides decide to make the final assault on the same day — and the fact that climbing Everest had become somewhat common is part of what led to the disaster so effectively condensed into a screenplay here by William Nicholson and Simon Beaufoy. In a way that's engaging rather than just informational, the film depicts the 40-day prep period: The groups proceed to ever-higher elevations to acclimatize to the altitude, camaraderie develops, and anxiety and anticipation mix in equal measure. Beck's braggadocio masks real vulnerability, while Doug refuses to let alarming physical symptoms deter him from his quest. For his part, Rob is distracted by the pregnancy of his wife (Keira Knightley) back home; phone connections facilitate cutaways to her, as well as to Beck's wife (Robin Wright). This is the hokiest stuff in the film.

The second hour is devoted to the final ascent and its aftermath, and it's intense. An unexpected storm howls as climbers arrive on the precipice, while many more line up on the narrow path waiting their turn. Though it's sometimes hard to identify who's who under the coats and masks, Kormakur does a good job — given the gusts of wind and snow — keeping the action coherent, and the consequences of overexposure to the elements are made painfully evident. The cast is solid across the board.

Kormakur has juggled projects in his native Iceland with midrange Hollywood action fare (2013's *2 Guns*). *Everest*, bigger and more complex than anything he's done before, vaults him into a new spot professionally.

Venue Venice Film Festival

Opens Friday, Sept. 18 (Universal)

Cast Jason Clarke, Josh Brolin, Jake Gyllenhaal, Emily Watson

Director Baltasar Kormakur // Rated PG-13, 121 minutes

Critics' Summer Honor Roll

A buzzy hacker thriller, a trans-Atlantic rom-com, a politically charged miniseries, a smart drama (on Lifetime?!) — the season's 7 must-see new shows as defined by *THR*'s reviewers



1. *SHOW ME A HERO* (HBO)

David Simon's six-part miniseries, directed by Paul Haggis and based on real events, initially gives off a slight "eat your vegetables" whiff. But the first-class storytelling and acting will hook you. Starring Oscar Isaac as a 1980s Yonkers, N.Y., mayor embroiled in a racially charged public housing dispute, the drama richly rewards viewers for their investment — and emerges as a potential Emmy heavyweight for 2016. — TIM GOODMAN

2. *SEX&DRUGS&ROCK&ROLL* (FX)

This sharply funny and wonderfully

spot-on comedy features creator Denis Leary as an aging New York rocker who discovers he has a very talented daughter. Channeling the star's searing sense of humor into an entertaining and accessible package, each half-hour episode also is full of insights into aging, family, friendship and love. — T.G.

3. *MR. ROBOT* (USA)

In this gripping cyberthriller, Rami Malek plays a computer programmer who is recruited by Christian Slater's eponymous Mr. Robot to join an elite team of hackers. Stylish, enthralling

and buoyed by Malek's charismatic performance, this was one of the summer's most exciting small-screen surprises. — KEITH UHLICH

4. *DOCUMENTARY NOW!* (IFC)

Creators Fred Armisen, Bill Hader and Seth Meyers hilariously spoof nonfiction film in riotous half-hour episodes, each a parody of a celebrated documentary (*Grey Gardens*, *Nanook of the North*, etc.). This is no scattershot takedown of the genre, but a loving lampoon that makes you appreciate the movies being satirized all the more. — K.U.

5. *UNREAL* (Lifetime)

This fascinating, addictive fictionalized behind-the-scenes look at reality dating shows (created by Marti Noxon and Sarah Gertrude Shapiro and starring Shiri Appleby) will validate every cynical thought you've had about the genre. But it's also a provocative and engaging drama teeming with love triangles, mother issues and other juicy themes and storylines. — AMY AMATANGELO

6. *CATASTROPHE* (Amazon Prime)

A fling between an American adman and an Irish teacher leads to an unplanned pregnancy and then romance in this charming, laugh-out-loud Brit com. Those craving more after watching all six half-hour episodes can rejoice: Season two started shooting this summer. — A.A.

7. *NARCOS* (Netflix)

Director Jose Padilha's compelling 10-part series does more than trace the rise and fall of Colombian drug lord Pablo Escobar — it portrays various people entangled in his larger-than-life story on both sides of the law and around the globe. With its fine cast and impressive depth and breadth, this could be the international breakthrough the streaming site's been hoping for. — T.G.

INDUSTRY PICKS

What was your favorite binge-watch?



KATE FLANNERY
Actress, *Slow Learners*
"Mr. Robot. It's an obsession. It's original, smart and compelling. My boyfriend and I watch what we say to not spoil it for friends. Not since *Breaking Bad* have I enjoyed a wild ride like this."



NEIL PATRICK HARRIS
Host, *Best Time Ever With Neil Patrick Harris*
"Wet Hot American Summer: First Day of Camp. I love that it's a prequel; it made me laugh. And the execution — watching Paul Rudd do what he does so well."



JOSH LUCAS
Actor, *The Mend*, *The Mysteries of Laura*
"The Stinky & Dirty Show on Amazon Prime. I've been watching it with my son, Noah, who is 3 years old. We love it because it's all about the stinky and dirty life lessons of friendship."



EMILY RATAJKOWSKI
Actress, *We Are Your Friends*
"The latest season of *Orange Is the New Black*. I love the backstories of the women — the politics of where they come from and their positions in prison. Also, the show is hilarious!"



WESLEY SNIPES
Actor, *The Player*
"Ray Donovan. It's got some good actors in it. I love good actors. I want to work with great actors. I want to be a great actor. I'll get there. If I work with the best, it's going to rub off. I got to believe!"

Fall Books Preview

Memoir of an 'Asshole' and More

Publishing's big season — from Labor Day to Christmas — is jammed with revealing memoirs, boundary-pushing YA, a wildly hyped debut and more By Andy Lewis

Memoirs

The most provocative memoir hitting shelves in the coming months is Mary-Louise Parker's *Dear Mr. You* (Scribner, Nov. 10, \$25, 240 pages), in which the *Weeds* actress examines the men she has known, from her grandfather to various lovers, via a series of letters — some real, some hypothetical.

Also generating advance raves is *The Wind in the Reeds: A Storm, A Play, and the City That Would Not Be Broken* by *The Wire* alum Wendell Pierce (*Riverhead*, Sept. 8, \$27.95, 352 pages). The New Orleans-born, Juilliard-educated author (who will play Clarence Thomas alongside Kerry Washington's Anita Hill in HBO's forthcoming TV movie *Confirmation*) offers a moving account of his family's history, his own career and how the two collided after Hurricane Katrina devastated his hometown.

Nearly 25 years ago, a 15-year-old Drew Barrymore detailed her drug-fueled childhood in *Little Girl Lost*. In her upcoming memoir, *Wildflower* (Dutton, Oct. 27, \$28, 288 pages), the actress updates her story, covering her career, marriage and motherhood.

Burt Reynolds' *But Enough About Me: A Memoir* (G.P. Putnam's Sons, Nov. 17, \$27.95, 320 pages) should be wildly entertaining. He has said he plans to "call

out the assholes" from his past and make amends for "being an asshole" himself. Highlights — and lowlights — from his colorful past include playing football at Florida State, romances (Loni Anderson, Sally Field), debilitating health problems and a bankruptcy.

Fiction

The biggest debut of the season, both figuratively (buzz resulting from an astonishing \$2 million advance) and literally (clocking in at more than 900 pages), is Garth Risk Hallberg's *City on Fire* (Knopf, Oct. 13, \$30, 944 pages). The dense, sprawling *Bonfire of the Vanities*-like novel about New York in the late 1970s already has been optioned by Scott Rudin.

Also generating huge interest is the final installment of Elena Ferrante's *Neapolitan* tetralogy: *The Story of the Lost Child* (Europa Editions, Sept. 1, \$18, 480 pages). The series

about the friendship between two women in Naples, Italy, from the 1950s to the present, has been something of a literary *Breaking Bad*, starting off with a lowish profile and picking up passionate fans as it's gone along. Adding to the hype is the mystery surrounding the identity of the author, who refuses to reveal her or his real name (Ferrante is a nom de plume) and only does interviews via email.

Two thrillers are drawing attention (though rights to both still are up for grabs): *Pretty Girls* by Karin Slaughter (*William Morrow*, Sept. 29, \$27.99, 416 pages), about two sisters who haven't spoken in the 25 years since their other sister disappeared but are reunited when one of their husbands is murdered, has made best-seller lists in Europe; and *Minute Zero* (Putnam, Sept. 15, \$27, 368 pages), former Deputy Assistant Secretary of State Todd

Moss' follow-up to his bestselling debut, *The Golden Hour*, revolves around a State Department crisis manager during a political collapse in Zimbabwe.

YA

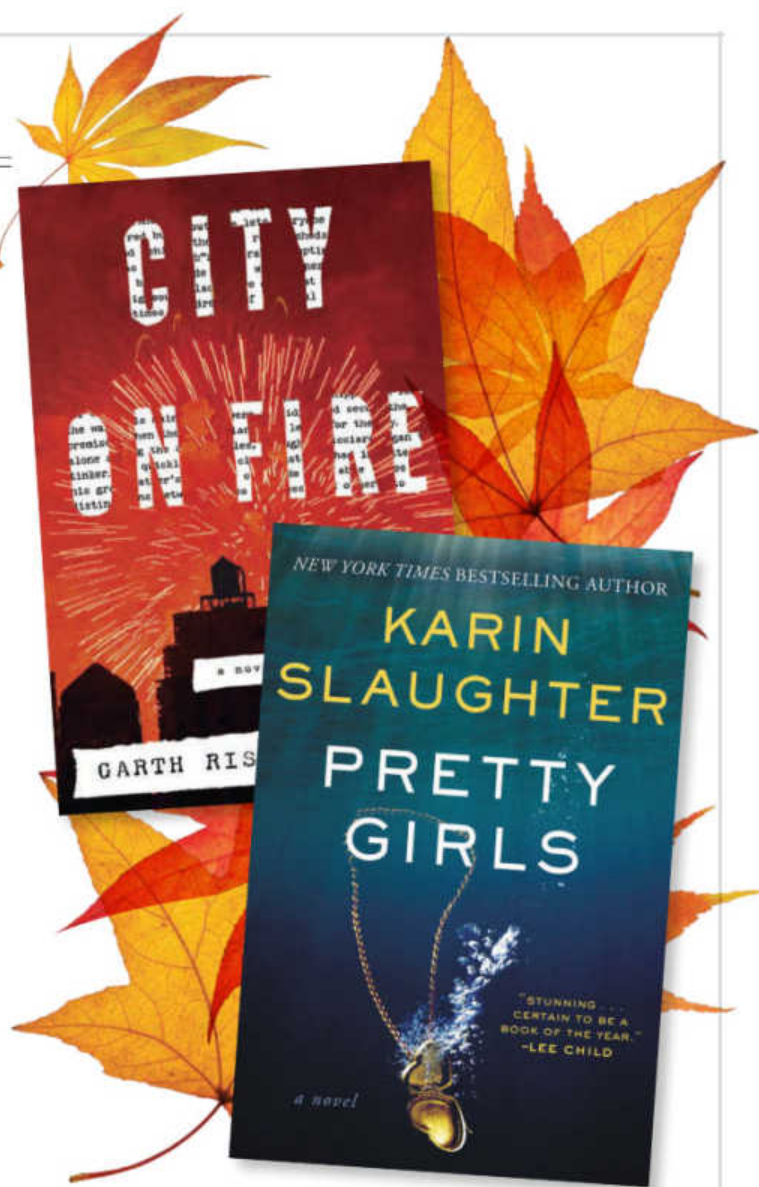
YA continues to yield some of the most thought-provoking fiction around. Alex Gino's timely *George* (Scholastic, Sept. 3, \$16.99, 240 pages), which has earned rapturous early reviews, focuses on a student whose gender-identity questions come to a head when his desire to play Charlotte in a school production of *Charlotte's Web* is thwarted by a teacher who insists the role can't be played by a boy.

The success of the two John Green movies (*The Fault in Our Stars* and this summer's *Paper Towns*) has producers intrigued by Ali Benjamin's *The Thing About Jellyfish* (Little Brown, Sept. 22, \$17,

352 pages), in which a girl travels around the world to prove that her best friend's drowning was caused by a rare jellyfish's sting.

On a lighter note is *Hello, Goodbye, and Everything in Between* by Jennifer E. Smith (*Poppy*, Sept. 1, \$18, 256 pages), which already has been optioned by TriStar. The book is set on the eve of a teenage couple's departure for college as they debate whether to break up or stay together while revisiting key points in their relationship.

Finally, younger readers can look forward to Brian Selznick's latest, *The Marvels* (Scholastic, Sept. 15, \$32.99, 640 pages). This lavishly illustrated new book from the Caldecott-winning creator of *The Invention of Hugo Cabret* tells the century-spanning, interconnected stories of several generations of one family. **TJR**



OMDC SALUTES CANADA'S NEXT GENERATION OF CREATIVE TALENT

"Congratulations to the emerging talent of 2015! Ontario's winning combination of world-class infrastructure, competitive financial incentives, diverse locations, and superb talent and skills has created an ideal creative environment. Film and television are big business in Ontario – thanks for being part of it."

KAREN THORNE-STONE, PRESIDENT & CEO, ONTARIO MEDIA DEVELOPMENT CORP.

Ontario Media Development Corp. supports the province's \$12.4 billion creative economy – including filmmaking – by providing programs, services and funding. It facilitates and nurtures innovation and excellence in Ontario's cultural media by stimulating creative production and new models of collaboration that keep the film business thriving.



1. Toronto skyline 2. Ripley's Aquarium, Toronto 3. University College, University of Toronto 4. CIGI Campus, Waterloo 5. Parkwood Estate, Oshawa
6. Hamilton Harbour 7. Niagara Wine Country 8. Bluffers Park, Toronto 9. Hamilton Alleyways 10. Lower Bay Station, Toronto 11. Yonge Dundas Square, Toronto

In their own words, two of the province's emerging talent share why their hearts belong to Ontario.

“Shooting the show in southern Ontario during the warmer months makes us all feel like we're back at summer camp. Complete with the occasional skinny dip, I'm very grateful to Pop [cable channel] for allowing the fun we have up here to be seen down south.”

DAN LEVY, ACTOR ON *SCHITT'S CREEK*

“Shooting *The Social* in Toronto, I know that I'm always working with the best in the industry – in front of and behind the camera. The crews I've worked with are talented, agile and industry-savvy. And of course, the access to international talent is an incomparable bonus when it comes to booking notable guests.”

LAURA SCARFO, SUPERVISING PRODUCER OF *THE SOCIAL*

For more information about how OMDC supports emerging talent in film and other creative industries, visit www.omdc.on.ca

from bankruptcy, Dickens and Klein again were butting heads. About six months later, after funding \$5.6 million of a new \$7 million credit line, Klein again pulled funds from Dickens, then began foreclosure proceedings, which sent both parties back to court. “I don’t know why he did it,” says Dickens. “Maybe it was a power play.” Klein says he wanted a partner who had money.

Dickens’s salvation came in the form of an amiable ex-con with a killer Rolodex named Victorino Noval. During a visit to his Beverly Hills home, Noval, 53, sat at a large round table, sipping a lemonade and sporting square hipster glasses that masked a set of heavy-lidded eyes. An inflatable pink flamingo twice the size of a grown man floated in the backyard pool. A \$294,000 white Rolls-Royce Wraith sat in the driveway. For several weeks, since returning from Cannes, Noval had been partying. He enjoys women, he says, and they enjoy him. “He’s like a jovial bigfoot,” says one person who has worked with him. “He views himself as a latter-day Hugh Hefner.” Noval was born in Cuba to Spanish parents. The Noval family got caught up in one of the Cold War’s longest-running disputes during the 1960s when, claims Noval, the CIA recruited his father, Victorino Noval Sr., as a paid asset in its continuing attempts to destabilize Fidel Castro’s regime. In 1961, during the Bay of Pigs invasion, Noval says Cuban authorities caught Noval Sr. driving a truckload full of weapons for the counter-revolution; he escaped by ramming his truck through the gates of the Uruguayan embassy and claiming political asylum. He stayed there for a year, Assange-like, while his wife and children remained at home in Havana. Eventually, the rest of the family, including 5-year-old Victorino Jr., left Cuba; in 1966, they landed in L.A., where Noval quickly became an American. Even as a child, Noval dreamed of being in real estate, and he had a license by the time he was 18. He was ambitious, driven and had a hard time relaxing. His father had amassed a fortune in real estate. Noval Jr. wanted to make a name for himself.

But by the late ’90s, federal prosecutors were investigating Noval in connection with an elaborate \$60 million mortgage fraud scheme. Prosecutors alleged that Noval

and a partner had purchased inexpensive properties all over Los Angeles, inflated their values through cooperative appraisers, then recruited low-income people to buy them with loans from the U.S. Department of Housing and Urban Development, according to court documents. In 1997, Noval pleaded guilty to tax evasion and mail fraud. He spent three years at the federal prison on Terminal Island near Long Beach. Noval says he struck the deal to be closer to his three children. While he was there, he worked as the warden’s gardener.

But now, says Noval in a soft voice, he has left all that behind him. He spends his time traveling with his friends, mostly to the Middle East and South America. For years, he says he has been lobbying the U.S. government to lift the embargo on Cuba. He throws charity parties, raising money for breast cancer, hungry children and a host of other causes. Noval doesn’t work, exactly, except to dabble in interesting projects that come his way, like one that appeared a couple of years after he left prison, when he started hearing about The Vineyard.

When Noval first met Dickens in 2007, he says he didn’t like him much. That Dickens had obtained such a valuable property for no money down seemed too improbable — even for a man with a biography as improbable as his own. But he saw that Dickens had a way with people, and soon the two became friends. And in late 2010, after Klein withdrew development funds from Dickens for the second time, telling him he couldn’t help him anymore, Noval got involved. He approached Dickens in December 2010 and offered to buy him out. Dickens, weary from the battle and eager to spend time with his family, took \$1.5 million from Noval and returned to Georgia. Noval, through his own company, LA Starz LLC, began working with Klein. It didn’t last long. Within a month, by February 2011, Noval and Klein were arguing bitterly over contracts and payments. Noval pleaded with Dickens to return to L.A. and, when he did, returned to him the title of managing partner of Tower Park Properties LLC. Noval kept 40 percent in the company, and together the two were majority shareholders in Tower Park (Dickens and Noval say Rudich had retained a 20 percent stake, though Rudich would not confirm that. “I don’t want to have anything to do with those people,” Rudich told *THR*,

declining further comment). After several more months of litigation, TPP and LA Starz entered into mediation with the Mark Hughes Family Trust in October 2012, a process overseen by a retired federal bankruptcy judge. Meanwhile, Klein had another problem to deal with. Alex Hughes had followed up where Suzan had left off, suing Klein and the other trustees in a bid to remove them. Alex’s attorney Eric Rowen subpoenaed Dickens, who testified in court about his long association with Klein.

As the trustee removal trial proceeded, TPP, LA Starz and the Mark Hughes Family Trust — Dickens, Noval and Klein — finally reached a settlement in January 2013, which specified a \$57.5 million limit on the debt owed to the trust and a payment schedule. Judge Barry Russell, the country’s longest-sitting federal bankruptcy judge, approved the settlement. Meanwhile, Noval, who had accrued an eclectic and diverse set of friends and acquaintances over the years, reached out to one of them. Dickens and Noval, wanting to protect the man’s identity, only would say that he is a member of a prominent royal family in the Middle East and that he enjoys a good meal. “All those guys in the Middle East and Russia want to get their money over here,” says a source familiar with Noval’s contacts. “They’re all petrified that tomorrow morning they’re going to wake up and some guy from ISIS is going to be standing over their head.” Noval says the Middle East lender, eager to be part of a promising real estate deal in the financial safe haven of Beverly Hills, immediately wired Noval’s LA Starz LLC several million dollars, and Noval promptly paid a \$5 million fee to the trust that also was part of the settlement. The Middle East money would continue to flow for the next several years.

Two months later, the removal trial concluded, and in March 2013, a judge ruled in Rowen’s favor, ordering that Klein and the other trustees be removed. L.A. Superior Court Judge Mitchell Beckloff issued a rare and, for Klein, humiliating ruling that removed him and his two partners as trustees. Beckloff wrote that their actions as trustees were “a vivid illustration of imprudence” and called The Vineyard property Klein had sold to Dickens “the single most valuable nonliquid asset essentially owned by the trust.” A new trustee was chosen to look after Alex’s interests. “I was devastated,”

says Klein. “We did a good job, but we did a bad job of being friends with Alex’s mom, and that was too bad.”

Noval and Dickens set about publicizing The Vineyard. The first efforts faltered. In March 2014, Charlize Theron threw a party on the property to benefit her Africa Outreach Project, but it devolved into a chaotic mess of poorly catered food, party crashers and malfunctioning porta-potties that ran out of toilet paper. One media report called it “a massive disaster.” Noval and Dickens persisted. “This is it in terms of the most exclusive land in America,” beamed the newly created website for The Vineyard, “the world’s most exclusive and private residential piece of real estate.” The property had evolved to the point that things like price and the number of lots nearly were irrelevant. “Someone who would come up here doesn’t have price as an issue,” says Hyland. “It’s not, ‘Can I afford it?’ It’s ‘Do I want it?’ ”

Says Dickens, “It’s worth a billion dollars.”

To date, the Middle East investor has provided funds to cover every contingency, which has had the effect of cementing Dickens’ and Noval’s stewardship of the property as well as increasing the investor’s share of the holding. According to Dickens and Noval, he recently wired nearly \$60 million into an account so that Dickens was in a position pay the debt specified in the settlement, which covers the sale price, development costs and interest, to the trust. (The new trustees objected to the settlement and still do.)

Klein recently appealed to have his status as Alex’s trustee reinstated, but this past April, a judge declined his bid. Klein says he continues to receive legal summons in the mail each week. “When is this going to end?” he asks. “My wife and I would love to, now that we’re retired, go off and live in peace. We’d like to die in peace. We are in the process of dying not in peace.”

IN DECEMBER 2014, NOVAL AND Dickens helped Rihanna host a “diamond ball” charity event at The Vineyard. Salma Hayek, Jimmy Kimmel and Kim Kardashian attended. Also at the sumptuous hilltop on the star-studded evening was an old Vineyard familiar: Brad Pitt. He could have been talking about The Vineyard when, introducing Rihanna, Pitt jokingly referenced a line from *Fight Club*, “I’m just like the rest of you — I hate to see such potential



Rihanna hosted a charity ball at The Vineyard on Dec. 11, 2014.

squandered.” The fate of The Vineyard isn’t yet sealed. Ancillary lawsuits continue to simmer. Earlier in August, after months of bitter fighting, Dickens and Noval received a huge boost when a federal district judge ruled in their favor over an appeal that had challenged the legitimacy of the settlement agreement TPP had signed with the Mark Hughes Family Trust before Klein was removed as trustee. For the first time in more than a decade, Dickens says, “I exhaled.” Rowen was disappointed with the ruling. “Important issues were addressed inappropriately,” he tells *THR*. “Klein settled the bankruptcy litigation in a way that, among other things, gave TPP a \$24 million discount.”

For all Dickens’ court victories, his history with The Vineyard has been strained. During the long months when the settlement was being disputed, the Middle Eastern investor, through his company, had obtained Dickens’ share of the equity in the land as well as an option to buy The Vineyard. The result of all this: If and when The Vineyard is sold, Dickens won’t make much money without further litigation. What money he does live on, he says, is “borrowed” mostly from the Middle East. The trust, meanwhile, with Alex as the beneficiary, hasn’t yet decided whether to accept the \$57.5 million to resolve the debt provided by the investor that Dickens and Noval say is sitting in a Beverly Hills bank account.

Still, Dickens believes he has a strong lawsuit against the current trustees alleging contract interference. Dickens says when the new trustees objected to the terms of his settlement with Klein, it stripped him of millions in potential income. He and several of his advisers say the suit could be worth tens of millions of dollars. Noval claims lawyers approach him all the time, offering to take the case on a contingency basis. “It makes me feel great that we won but makes me feel hollow that all I’m left with is a lawsuit,” says Dickens.

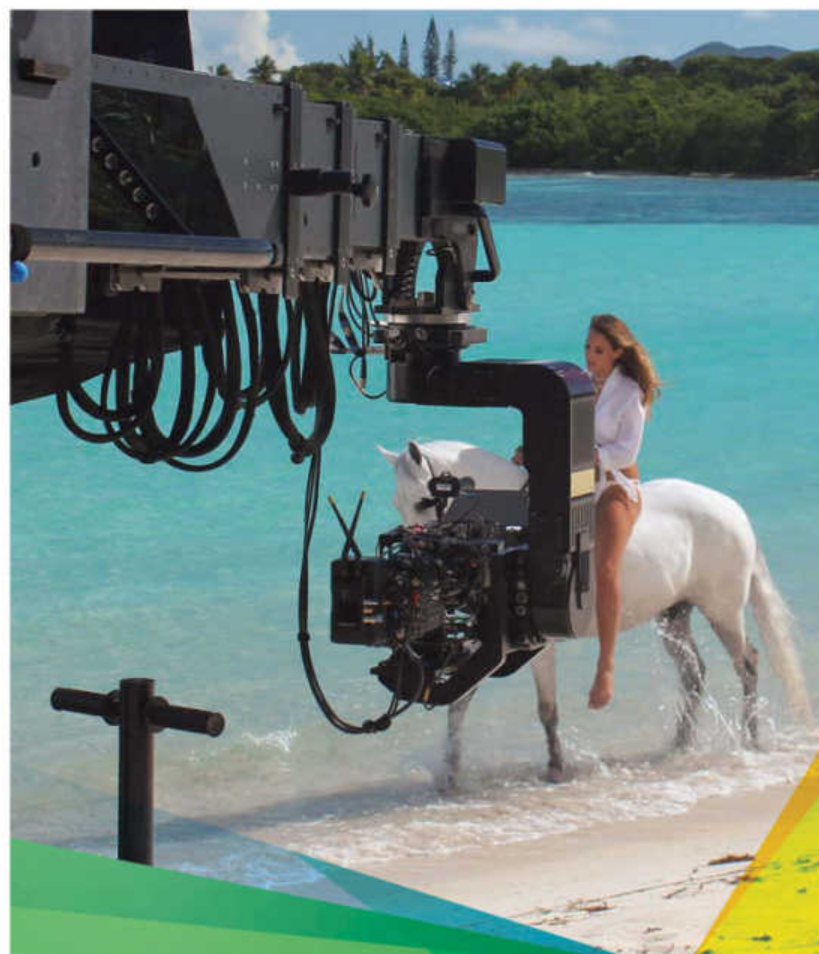
The property, meanwhile, continues to enchant. Dickens visited The Vineyard recently. Wearing jeans, a loosely flowing white shirt and loafers, he hopped into a golf cart and moved uphill from the steel gates that guard the entrance toward the summit. At plot No. 3, he got out and ambled along a graded stretch of perfect green. The ocean glowed in the distance. A few birds drifted by. Dickens claims he recently turned down a \$350 million offer, though he declined to name the buyer or present evidence of the offer. More funds, rising into the billions, soon might be made available from the Middle East to pursue other development projects.

When pressed, Dickens finds solace, and a whiff of the familiar, in the biblical story of David and Goliath. “I always felt like David,” he says. “What I’ve learned and how I’ve grown far outweighs the monetary gain. I’m stronger and better for having gone through all this.” Hyland, who has his own elaborate dreams about the architectural wonders that could be constructed on the property, says that Dickens and Noval, while improbable victors, did what no one else could. “I deal with Chip and Victorino and the investor,” says Hyland. “Everybody wants to get involved in this and claim they have an ownership right or some obligation due to them, and it’s all bogus.” Hyland predicts a tsunami of lawsuits in continued fallout over The Vineyard. “The day of judgment is approaching,” says Hyland.

Says Dickens: “All these people were painting me out to be the stupid one all these years. But I was the one who was able to hold on to the property.” It’s been 12 years since he first started dreaming about The Vineyard. Klein says his years of acquaintance with Dickens has left him mystified. “He’s a very complex character,” says Klein. “He’s both brilliant and unsophisticated. He’s enigmatic.” Dickens’ wife finally moved out from Georgia in July. They bought a house four doors down from Noval.

Back at The Vineyard, Dickens got back into the golf cart and continued on up to the sixth and highest plot, with unfettered views of the entire city. Who knows, he says — after all that work, maybe nothing ever will get built here.

Maybe it’s just a good way to do more deals. **THR**



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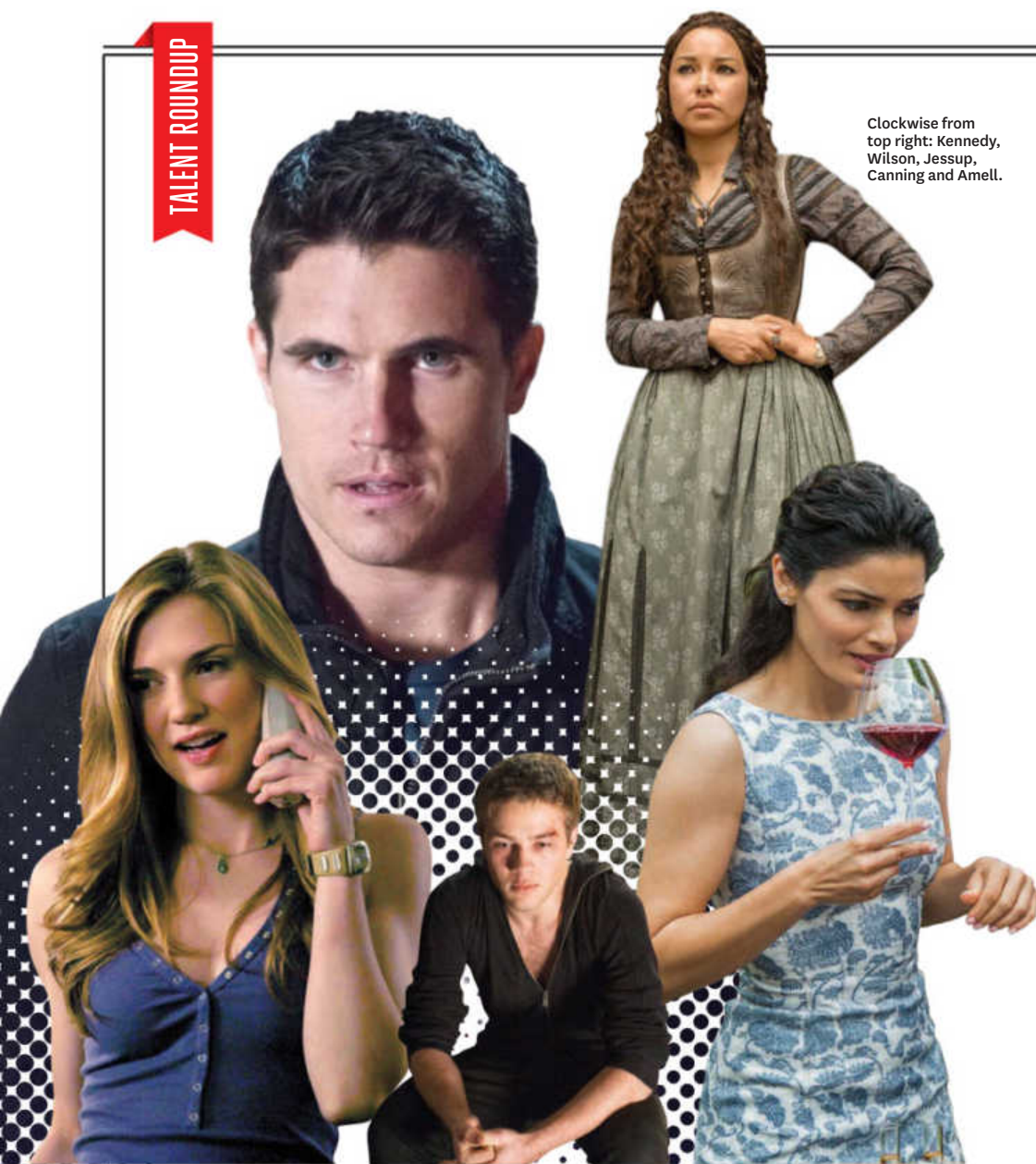
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CARIBBEAN



Clockwise from top right: Kennedy, Wilson, Jessup, Canning and Amell.

CANADA'S RISING STARS

15 young up-and-comers from the industry's feeding group up north talk about making their mark at home and in Hollywood By Etan Vlessing



WRITER
REBECCA
ADELMAN, 34

After hitting it big as a contributing staff writer for Fox's *New Girl*, Adelman is currently working on her directorial feature debut, *Paper Year*.

MENTORS I'd be nowhere without Kay Cannon, Brad Neely and Dave Feeney.

BEST ADVICE "Stop talking so much and listen."

BIG BREAK Getting the staff-writing job at *New Girl*. Working in the network TV system taught me about collaboration, patience — and the necessity of rewriting.

10 YEARS AGO, I WAS Biking around Toronto doing live comedy in the back rooms of bars, getting paid in beer.

THE FIRST THING I DO IN

THE MORNING IS Yoga and/or coffee.



ACTOR
ROBBIE
AMELL, 27

After big roles in *The DUFF* and *The Tomorrow People*, Amell will be starring as Agent Miller in Fox's *The X-Files* revival and *Nine Lives* (alongside Jennifer Garner and Kevin Spacey).

BIGGEST 2015 ACCOMPLISHMENT Getting back on the big screen.

CAN'T-MISS TV *Game of Thrones* and *Mr. Robot*.

I WAKE UP AT 9ish. If I had a good night, 12.

THE FIRST THING I DO IN THE MORNING IS Pee. Then make a protein shake.



PRODUCER
SANDIE
BENITAH, 34

A producer with Canadian news channel's CP24.com, Benitah recently won a mentorship with *Journalists for Human Rights*.

BIG BREAK When CP24's

Twitter following surpassed that of all other Canadian news organizations. People started noticing how important digital news had become.

WHEN I'M NOT WORKING, I'M Decorating cakes; I find it to be oddly therapeutic.

BEST ADVICE From my dad: "You're never too young to stand up for yourself."

BIGGEST 2015 ACCOMPLISHMENT Being selected by CTV and *Journalists for Human Rights* to travel to the First Nation's community of Sandy Lake in northern Ontario as part of their joint mentorship program. I was so happy, I cried.

CAN'T-MISS TV *The Bachelor*. Don't judge me.



ACTOR
SARA
CANNING, 28

Best known for her co-starring role as Jenna Sommers on The CW's *The Vampire Diaries*, Canning has been on the show since it began in 2009.

BEST ADVICE "You are enough. But don't forget that every character you play must have a life comprised of a million photographs."

BIG BREAK When I got the role of Jenna on the pilot episode of *The Vampire Diaries*, I had no idea what a pilot was, really, or what was to come. It was a quick, wild, fun learning curve.

MENTOR Andrew McIlroy is my acting sage.

BIGGEST 2015 ACCOMPLISHMENT I recently won the Leo Award for best actress in a dramatic series for *Remedy*, a series I'm incredibly proud of.

CAN'T-MISS TV My most recent binge-watches were *Schitt's Creek* and *Masters of Sex*.

THE FIRST THING I DO IN THE MORNING IS Eat. I always wake up ravenous.



ACTOR
TORRANCE
COOMBS, 32

Coombs, who plays Sebastian Valuar on The CW's period drama *Reign*, will star in 2016's *The Last Heist* with Henry Rollins and Victoria Pratt.

MENTOR Sally Stubbs, my high school drama teacher, really gave me a passion for acting.

BIG BREAK Getting cast in a five-episode arc on *The Tudors* as a relative unknown. That role stretched me like nothing had before and blew my world wide open.

BIGGEST 2015 ACCOMPLISHMENT I managed to get engaged, buy a home, move and do a movie in the two-month span between seasons of *Reign*.

I WAKE UP AT The point at which my hunger outweighs my laziness. Or about an hour before my call time.



ACTOR-MUSICIAN
HARRISON
HOUDE, 19

A *YouTube*er, musician and actor, Houde plays Bowie Sherman on the YTV comedy *Some Assembly Required*.

BIG BREAK *Diary of a Wimpy Kid*; it was my first line onscreen and my first acting role. For it to be a worldwide feature film was so cool.

10 YEARS AGO, I WAS Just 9 — I can't remember what I was doing, but I think it had to do with wanting to be a pro MLB player and a lawyer.

CAN'T-MISS TV *Breaking Bad*, the best show of all time. But I've seen that entire show. Now it's *Sense8* and *BoJack Horseman*.

THE FIRST THING I DO IN THE MORNING IS Check my phone — I am a social media addict.

WAVE



A LEGEND AND BELOVED FRIEND

— YOU WILL BE MISSED —



ACTOR
CONNOR
JESSUP, 21

After gaining attention as Ben Mason on TNT's sci-fi series *Falling Skies* (executive produced by Steven Spielberg), Jessup will attend the Toronto Film Festival with his short film *Boy* and help launch Stephen Dunn's *Closet Monster*, in which he plays an aspiring movie makeup artist.

MENTOR My good friend Albert Shin. He made a little movie called *In Her Place* that was absolutely one of last year's best. His talent is overwhelming. **BEST ADVICE** Straight out of *The Lion King*: "Be prepared."

BIGGEST 2015 ACCOMPLISHMENT Having my short film *Boy* accepted into my home festival. **CAN'T-MISS TV** *Game of Thrones* is the only show I'm actually caught up on. My best friend and I binge together.



ACTOR
JESSICA PARKER
KENNEDY, 30

Kennedy, known for her role as Max on Starz's drama *Black Sails*, also has had starring turns in the films *50/50* and *In Time*.

BIG BREAK I feel like I'm still waiting for that, but *The Secret Circle* opened a pretty big door in a mainstream way. **MENTOR** My mom. I go to her for all the hefty decisions.

BIGGEST 2015 ACCOMPLISHMENT Got over heartbreak. **CAN'T-MISS TV** *About a Boy*. I like this show for so many reasons.



ACTOR
DANIEL
LEVY, 32

Levy burst on the scene for creating and starring in



Levy (right) created and co-stars in *Schitt's Creek* with his father, Eugene.

the CBC and Pop TV sitcom *Schitt's Creek* alongside his father, Eugene.

BEST ADVICE Professionalism is paramount. **10 YEARS AGO, I WAS** In my first year as a VJ on *MTV Live*, fresh out of the video store.

WHEN I'M NOT WORKING, I'M Working. **MENTOR** My dad.



PROGRAMMING EXEC
TARA
LONG, 31

Recently promoted to executive vp U.S. alternative programming at Canadian indie producer Entertainment One, the L.A.-based Long is an executive producer on four shows.

BIG BREAK Meeting [eOne Television CEO] John Morayniss at the Banff World Media Festival. He believed in me and gave me the opportunity to launch eOne's U.S. alternative programming division in 2012.

10 YEARS AGO, I WAS In Nashville on a golf scholarship at Belmont University. I was playing lots of golf!

BIGGEST 2015 ACCOMPLISHMENT Having more than 10 different series in production for eOne, including the fifth season of *Mary Mary* and

Nellyville, which had a 21-episode first season. **I WAKE UP AT** I don't have a normal sleep schedule because I travel a lot ... gotta love the 5 a.m. wake-up calls!



MUSICIAN
SHAWN
MENDES, 17

Discovered and signed by Island Records after posting covers on Vine, Mendes has just released an album, *Handwritten*, and is busy touring with Taylor Swift.

MENTOR Ed Sheeran **BIG BREAK** My first Vine really set things in motion.

10 YEARS AGO, I WAS 7 years old and not singing yet.

THE FIRST THING I DO IN THE MORNING IS Work out!



PROGRAMMING EXEC
LAURA
NOTARIANNI, 27

As director of scripted programming at Temple Street Productions, Notarianni develops new writers and TV series for Canadian and U.S. broadcasters.

BIG BREAK Being Aaron Martin's and Jana Sinyor's assistant in season one of the *Being Erica* writers room while still in college.

10 YEARS AGO, I WAS At Warped Tour. Dealing

with the loss of my mom to the big C. And cutting my first short on 8mm that, looking back, is probably a reflection of those experiences.

CAN'T-MISS TV *Shameless*. *Louie*. *The Americans*.

I WAKE UP AT Multiple times throughout the night and wonder if it's morning yet.

THE FIRST THING I DO IN THE MORNING IS Read my horoscope and text my old man.



ACTOR/DIRECTOR
JUAN
RIEDINGER, 34

Riedinger landed two big roles in 2015: Carlos Lehder on *Narcos* for Netflix and Rufus on the CBC drama *The Romeo Section*.

10 YEARS AGO, I WAS Graduating from the University of Calgary with degrees in biology and English and with no idea that I'd never make direct use of either of them.

CAN'T-MISS TV Don't watch a lot of it, honestly, but *Breaking Bad* changed the game for me. As far as guilty pleasures go, I can get pretty into *Survivor*. But don't tell anyone.

I WAKE UP AT 7:30 a.m. sharp with no alarm, without fail. My body has somehow decided that's my time to take on the day.



PRODUCER
LAURA
SCARFO, 35

Scarfo is supervising producer on CTV's afternoon talker *The Social*, which has topped 200 episodes since its 2013 launch.

BIG BREAK Producing CTV's live Oscar red-carpet show for the first time in 2009 — it was one of the most intense learning experiences I've ever had.

10 YEARS AGO, I WAS Sitting across from David Cronenberg, interviewing him for his latest film at Toronto. I was completely intimidated!

BIGGEST 2015 ACCOMPLISHMENT *The Social*, the series I helped launch in fall 2013, saw a 38 per cent increase in its second-season viewership and is now testing in several U.S. markets.

CAN'T-MISS TV *Last Week Tonight With John Oliver*. Comedy plus information equals genius!

I WAKE UP AT 6:30 a.m. Then I press the snooze button.



ACTOR
NATASHA
WILSON, 32

Known for roles in *Jane Post* and *Sweet Destiny*, Wilson plays Maya on the new Lifetime dating show satire *UnREAL*.

MENTOR My sixth grade bearded and full body tattooed elementary school teacher, Mr. Gower.

BIG BREAK When Marti Noxon and Sarah Gertrude Shapiro hired me to play Maya on *UnREAL*.

BEST ADVICE "Take advantage of being taken advantage of."

10 YEARS AGO, I WAS Trying not to get lost on the 405 in my broken-down, air-conditioned-less Chevy.

THE FIRST THING I DO IN THE MORNING IS Decide on my theme song for the day. **TIER**

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'WE WERE LOOKING FOR SOMEWHERE MAN HAD NOT BEEN,' EH?

Toronto as a stand-in for Ecuador? No problem, says one production designer who reveals how Canada boasts more unused (and unspoiled) Hollywood-ready locations than ever **By Etan Vlessing**

WE'RE SHOOTING A WHITE-WATER RAPIDS sequence in pancake-flat Manitoba. Can you make it happen?" That's just one of thousands of requests Canadian crewmembers field each year when Hollywood productions head north for cheaper crews and lush locales. Here, four production/location pros reveal their tricks on high-profile shoots.

MANITOBA

LOCATION: WINNIPEG

USED IN DreamWorks' canine drama *A Dog's Purpose*, starring **Dennis Quaid** and **Britt Robertson**. Currently in production.

BIGGEST INCENTIVES 45 percent, labor-based Manitoba film and video production tax credit.

SET REPORT "The script originally called for a white-water rescue. It's flat here. There's not a lot of white water; it's all very lazy rivers," says executive producer **Alan Blomquist**. "But we found a spot with a dam that held back the water that, when released, it came out really fast. We could make it look very dangerous for a rescue scene. No, it wasn't white water in the woods, but we adapted the story for our location."

QUEBEC

LOCATION: RIMOUSKI, IN BIC NATIONAL PARK, SAINT-FABIEN

USED IN Paramount Vantage's *Story of Your Life*, starring **Amy Adams** and **Jeremy Renner**. Due in 2016.

BIGGEST INCENTIVES 20 percent all-spend Quebec production services tax credit; Quebec computer animation and special effects tax credit.

SET REPORT "We were looking for somewhere man had not been; a wild and open field in the wilderness," says location manager **Michele St-Arnaud**. "Then we found this hidden spot over this ridge — a valley. [Director] **Denis Villeneuve** fell in love with it. We just had to build minimal road access and a base camp, which is conveniently hidden behind a mountain."

TORONTO

LOCATION: SCARBOROUGH BLUFFS, LAKE ONTARIO

USED IN Netflix's comedy feature *Special Correspondents*, starring writer-director **Ricky Gervais** and **Eric Bana**. Premieres in 2016.

BIGGEST INCENTIVES 25 percent all-spend Ontario production services tax credit; Ontario computer animation and special effects tax credit.

SET REPORT "Toronto as a stand-in for New York — people do it all the time. The surprise for me was capturing Ecuador in Toronto," says production designer **Brent Thomas**. "When I started the movie, producers thought of going to Mexico or the Dominican Republic. But Ricky said, 'Nah, we'll spend too much time on a plane. We can shoot it in Toronto.' And guess



Ryan Reynolds as the titular character in Marvel/Fox's 2016 superhero feature *Deadpool*.

Gervais (center, in sunglasses) and his *Special Correspondents* cast.

what? We went to a location at Scarborough Bluffs, which delivered Ecuador in spades. Go to Lake Ontario and it looks like the ocean. There are some photos of Ecuador I found in my research that look exactly the same."

VANCOUVER

LOCATION: AMIX HEAVY LIFT YARD, SURREY

USED IN Marvel/Fox's *Deadpool*, starring **Ryan Reynolds**. Opens Feb. 12.

BIGGEST INCENTIVES 33 percent labor-based production services tax

credit; B.C. digital animation or visual effects tax credit.

SET REPORT "We needed a junkyard, so we turned a giant yard where they scrap aircraft and surplus military equipment into a military salvage yard," says the film's production designer **Sean Haworth**. "We brought in

tons of extra material — heaps of old containers, planes, parts of helicopters and chewed-up trains. At first glance, Vancouver is a very modern, model-like city, so it's easy to be worried you won't find the falling-apart look. But we also found amazingly gritty old factories and alleyways and bars and docks." **TJR**

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CREATIVE ARTS PREVIEW

'I WANT IT TO FEEL YOUNGER AND SEXIER'

Producer Bob Bain on his wish list (Jon Hamm!) for Emmy's below-the-line celebration By Bryn Elise Sandberg

BOB BAIN FIRST WITNESSED WHAT HE CALLS "THE insanity that is 84 awards in a row" as a consultant on the 2014 Creative Arts Emmys before taking the reins earlier this year from 20-year veteran producer **Spike Jones Jr.** On Sept. 12, Bain, 62, who also has overseen the Teen Choice Awards and the Critics' Choice Awards, is tasked with transforming the lengthy, crafts-heavy ceremony — held at the Microsoft Theater on Sept. 12 and televised Sept. 19 on FXX — into a fun, glamorous evening in ideally less than three hours. Step one? "Keep the bars open."

How do you live up what has become a notoriously long show?

There's only so much change one can reasonably recommend in a format like this. There are certain things that we're trying this year to make it feel fresher and a little more contemporary, but this is not a full-scale reinvention of the franchise because I don't think that's appropriate — or possible, honestly.



Bain

What specifically makes this such a tough show to produce?

If you're going to maintain the general philosophy of what makes awards shows tick, which is giving people a chance to walk onto a big stage and thank their peers, then you are wed to a structure that is, by its very nature, repetitious. You can only change it so much before it's no longer an awards show. We're not trying to make this into a variety spectacular.

Last year Spike Jones Jr. said he tried to get a host but that search bottomed out to only "C-level talent." Is there a host this year?

No. It just slows down the show. The truth is, I don't want one and didn't even look. If there is one word that describes the guiding philosophy for this show, that word is "short" because that's what people care about. I'm trying to make it fast-paced and fun, so we think our interests are better served by having a different level of presenters instead.

What talent have you locked in at this point?

We've focused on getting comedians, comedy actors or just big personalities. We'll have close to 40 presenters, but as of now we have commitments from 2015 nominees **Allison Janney** and **Mel Brooks**, and young performers like **Nina Dobrev**. Nina is a great example of the type of contemporary stars we want to highlight. I want the show to feel younger and sexier.

There are some very big names — Tina Fey and Jon Hamm, to name a few — in the guest acting races, whose trophies are handed out at Creative Arts. Any chance they'll present?



Orange Is the New Black guest actress winner Uzo Aduba at the 2014 Creative Arts awards.

Confirmed Presenters

Mel Brooks

Wendi McLendon-Covey

Nina Dobrev

Allison Janney

Ken Jeong

Gina Rodriguez

Neil deGrasse Tyson



CREATIVE ARTS EMMY AWARDS

SEPT. 12, 4 P.M.
MICROSOFT THEATER
DOWNTOWN L.A.

We're out to all nominees, but I don't know yet who's coming. RSVPs are coming in fast and furious!

How do you specifically entice folks like Fey to attend when they also are slated to attend the Emmys a week later?

I offered to pay them. (*Laughs.*) Just kidding. We are leaving the bars open during the show — that I'm not kidding about. This way people have an incentive to stick around.

What's your strategy for creating the perfect flow of awards?

We try to sprinkle the more celebrity-driven awards in various places throughout the show so that people feel like they get the payback if they sit through a few acts of technical stuff.

Are you implementing time limits on acceptance speeches?

It's the same as last year: They have 30 seconds from the time they hit the stage.

You'll have major cuts to make for the telecast.

Yes, a monster cut. One new thing we've created for the television broadcast is a feature called "Me in 30 Seconds," which gives the nominees the opportunity to create a self-made video that describes what they do in 30 seconds or less. The most entertaining will find their way onto the broadcast. Our FXX partners have already offered to lengthen the broadcast because those features are a great window into the personalities of these craftspeople. The network already promised that they'll give up something like 15 extra minutes of program time for it.

The length of the ceremony aside, how are the Creative Arts Emmys distinct from all the other awards shows you've produced in terms of its relevance to the business?

This one, unlike the rest, is not about celebrities, but [about] the people who do all the work behind the scenes. One thing that surprised me in attending last year — I had never been — was how moved I was by the meaningfulness of the ceremony to everyone in the audience. **THR**

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OLDENBURG FILM FESTIVAL

"If you aren't a romantic, I don't think you should be in this business in the first place," says festival director Neumann, who has selected films like the noir tale *Too Late*, starring Hawkes as a private investigator working a case in L.A.

HOPING FOR THAT OLDENBURG BUMP

Facing cutbacks and a dramatically changed indie scene, German festival director Torsten Neumann keeps the faith as he bets on risky new films starring Sarah Silverman and John Hawkes By Scott Roxborough

TORSTEN NEUMANN, 50, FREELY ADMITS HE might be a dying breed, given his fierce commitment to independent film. He originally created Germany's Oldenburg Film Festival, founded in 1993, to be that country's answer to Sundance, championing directors and films outside the mainstream. But more than two decades later, the world of indie film is nearly unrecognizable. "Art house cinema has become a second tier of mainstream cinema, and the film festivals have followed that trend," says Neumann. "Too many festivals just follow the circuit; they take the approved art house films from the A-festivals. Films that are more challenging — harder to market — get lost. But a festival's job, in my mind, is to stand up for exactly those films."

This year, Oldenburg again is defiantly hoisting its indie flag. The 2015 lineup includes **Dennis Hauck's** ambitious film noir *Too Late*, starring **John Hawkes**; **Hank Bedford's** Southern-set crime feature *Dixieland*; and **Adam Salky's** *I Smile Back*, featuring **Sarah Silverman** in a rare dramatic role. Neumann's foreign-language selection is similarly eclectic, with *Crumbs*, billed as Ethiopia's first-ever science fiction film; the Belgian



Neumann

neo-noir *Waste Land*; and *Travelator*, a Las Vegas-set Serbian teen-assassin movie.

For lifetime achievement honors, Oldenburg has selected U.S. director **George Armitage**, a filmmaker even indie devotees might find hard to place (he directed *Miami Blues*, starring **Alec Baldwin**, and *Grosse Pointe Blank*, with **John Cusack**). "George Armitage is an ideal filmmaker for us — a director who has one or two films that are well known but has a whole back catalog waiting to be discovered," says Neumann, pointing to the 72-year-old director's earlier work during the 1970s as part of the exploitation crew working at **Roger Corman's** New World Pictures.

That Oldenburg can be a source of hidden gems was born out in 2012, when *A Coffee in Berlin* (aka *Oh Boy*), a black-and-white drama from first-time German director **Jan Ole Gerster**, swept the festival's awards and went on to sleeper success worldwide. The festival "really gave the film a boost — brought in the publicity and marketing budget needed to put it over the top," argues Neumann. German titles in this year's lineup — particularly the opening-night feature *Jack*, directed by **Elisabeth Scharang**, which tells the real-life story of an Austrian murderer turned literary sensation — will be hoping for a similar Oldenburg bump.

At the same time, the 2015 Oldenburg festival is dealing with financial cutbacks and a budget 20 percent below what it was five years ago. And Oldenburg's coveted jury prize — which *A Coffee in Berlin* won in 2012 — has been suspended for lack of funds. "It isn't easy; it's getting tighter for everyone in the indie scene," says Neumann. "Maybe you have to be a romantic to believe we can survive." **THR**

From Fine Dining to Dive Bars

Festival director Neumann gives *THR* his personal tips on the not-to-be-missed spots in this picturesque medieval town, accessible from L.A. via connecting flights to the nearby Bremen Airport

FOR THAT REALLY GOOD MEAL

Michael Schmitz Brasserie

Herbartgang 6

Says Neumann: "The best restaurant in town, period. Across from the old town hall, a perfect place for a good meal with a great glass — or bottle — of wine."

FOR THAT 3 A.M. CASE OF THE MUNCHIES

Heiermann

Mottenstrasse 19

"It's Oldenburg's Pink Dot — it's open later than anything else in town," notes Neumann. "Try a Rollo — it's an Oldenburg tradition, a rolled-up pizza. Just the thing for that late-late-night snack."



FOR THAT TASTE OF CULTURE

▲ Horst Janssen Museum

Am Stadtmuseum 4-8

Notes Neumann: "It looks like a mini-version of the New York Guggenheim. A fantastic museum with an impressive graphic design exhibit. And it's right in the center of the city, perfect when you've got a couple hours between screenings."

FOR THAT ONE FOR THE ROAD

Marvin's

Rosenstrasse 6

"It's named after the depressed robot from *The Hitchhiker's Guide to the Galaxy*," says Neumann. "We always have at least one fest party here. It's a true dive bar. You'll sit between the professional alcoholics and the philosophy prof from Oldenburg U." — S.R.



SEPT. 16-20
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Jack



Dixieland

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EDITED BY TOM BEWILOGUA CINEMATOGRAPHY BY PETER LANSWORTH

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»With a striking performance by Stacy Keach, Unger
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Nordwest Zeitung

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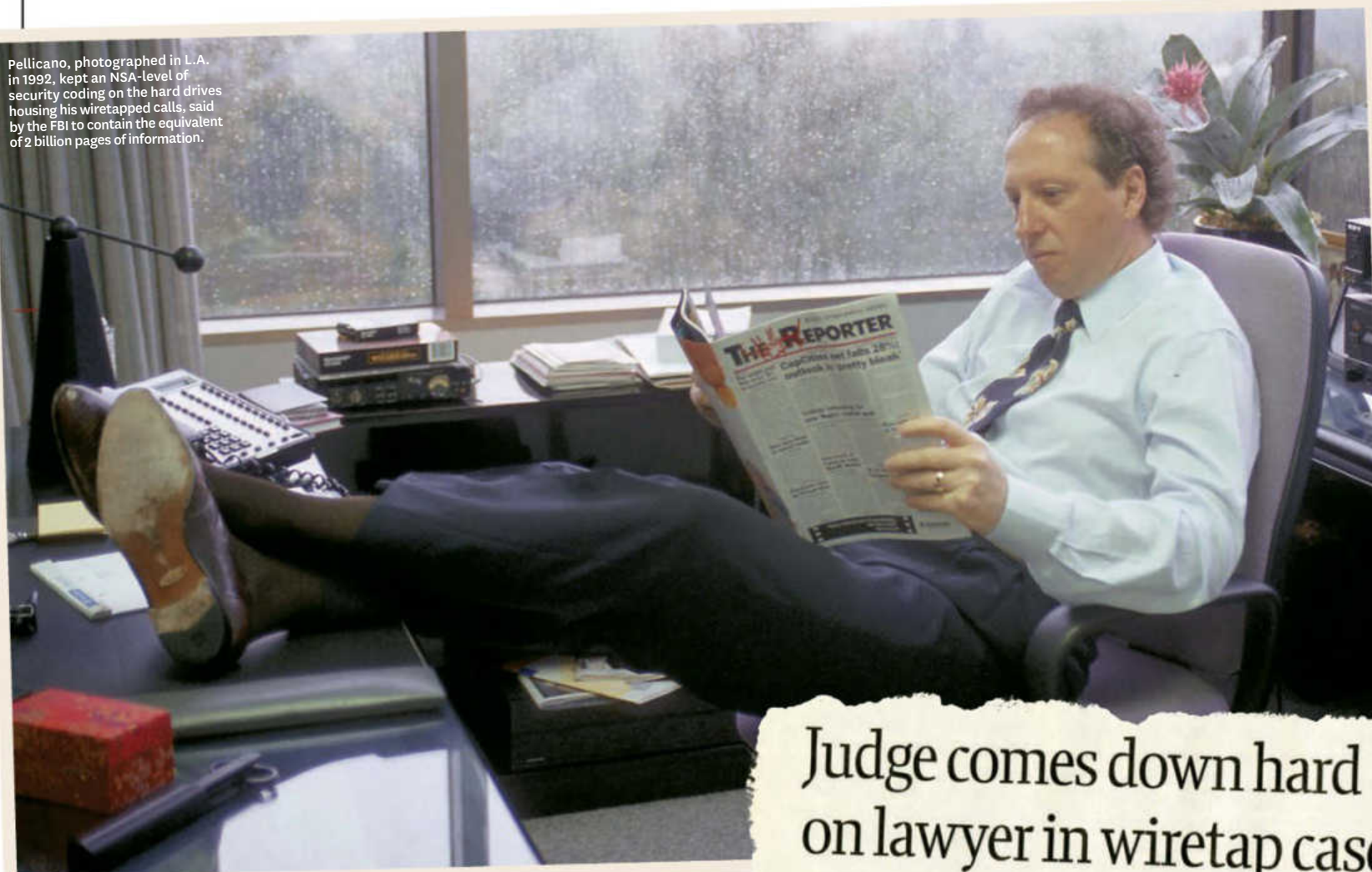


Oldenburg
FILMFESTIVAL

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Pellicano, photographed in L.A. in 1992, kept an NSA-level of security coding on the hard drives housing his wiretapped calls, said by the FBI to contain the equivalent of 2 billion pages of information.



Judge comes down hard on lawyer in wiretap case

By Leslie Simmons

Prominent entertainment attorney Terry Christensen's 42-year career ended Monday when he was sentenced to three years in a federal prison for conspiring to wiretap the ex-wife of his billionaire client and former MGM mogul Kirk Kerkorian.

ammunition gleaned for the child support case.

U.S. District Court Judge Dale Fischer sided with the prosecution, ordering Christensen to the three-year prison term as well as three years probation and a \$250,000 fine.

"Mr. Christensen has not taken responsibility for his actions,

In 2002, Anthony Pellicano's Wires Ensnared Hollywood

THERE IS NO WAY, except with my unique techniques, that you would know this," cautioned Anthony Pellicano as he gave information to a client, lawyer Terry Christensen, during a call Pellicano, now 71, recorded in 2002. In those days, Pellicano was Hollywood's most high-profile private eye, and his "unique techniques" were wiretapping, which is what got him convicted in 2008. The PI (whose personality evokes Showtime's Ray Donovan) partially won an appeal Aug. 25 from a three-judge panel. It remains to be seen whether the net result will shave any time off his internment at the Federal Correctional Institution in Big Spring, Texas,

where he's scheduled for a 2019 release. Pellicano's fall from grace began when FBI agents raided his office in 2002 with a warrant for "all audio recordings of telephonic conversations." Agents took his computers and hard drives, which included recordings he'd made of his own calls to such clients as Michael Ovitz and Chris Rock, plus the ones he had wiretapped on behalf of clients. This turned out to be very bad for Christensen. The USC law school graduate had paid Pellicano \$100,000 to investigate the paternity of the late Kirk Kerkorian's presumed daughter with former pro tennis player Lisa Bonder. The former MGM boss, then 82, and Bonder, then 34, had been married for 28 days in 1999,

and she was seeking \$320,000 in monthly child support. But dental floss retrieved from *Get Carter* producer Steve Bing's trash would prove Bing was the biological father. (Bing also would prove to be the father of Elizabeth Hurley's son in an unrelated paternity suit around the same time.) And while the dumpster diving was legal, Pellicano's wiretapping of Kerkorian's ex-wife was not. What nailed Christensen in court were the 34 recorded phone conversations he'd had with Pellicano discussing what the PI had learned,

presumably from tapping Bonder's phone. While Christensen was not alone in employing Pellicano (the PI's client list included Michael Jackson, Tom Cruise and Brad Grey), the lawyer was the only one convicted of illegal behavior. Christensen, 74, who was sentenced to three years in 2008, has been out on bail for seven years awaiting the results of his appeals. On Aug. 25, all his challenges were rejected. Both Pellicano and Christensen intend to seek review of the panel's split decision from the full 9th Circuit Court of Appeals. — BILL HIGGINS

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Andy O'Reilly, Lighting Director
Jon Kusner, Lighting Director
Patrick Boozer, Lighting Director
Harrison Lippman, Lighting Director

The Oscars

ABC • The Academy of Motion Picture Arts and Sciences

Robert Dickinson, Lighting Designer
Robert Barnhart, Lighting Director
Andy O'Reilly, Lighting Director
Jon Kusner, Lighting Director

Super Bowl XLIX Halftime Show Starring Katy Perry

NBC • NFL Network

Robert Barnhart, Lighting Designer
Dave Grill, Lighting Director
Pete Radice, Lighting Director
Jason Rudolph, Lighting Director

THERE IS NO SUCH THING AS IMPOSSIBLE, IT'S JUST A MATTER OF FIGURING OUT HOW

The words of our Chief Engineer, Haruhiko Tanahashi and a principle we live by at Lexus. It's what has inspired our latest project, a real, functioning hoverboard. To see it in action and to find out how we made it visit amazinginmotion.com



AMAZING IN MOTION



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